

NY
"The Tired Business Man," by Clayton E. Gibbs

THE NEW YORK
DRAMATIC
MIRROR

AUGUST 25, 1915

PRICE TEN CENTS



EDITH STOREY in "DUST OF EGYPT"

Copyright photo by Floyd, N. Y.

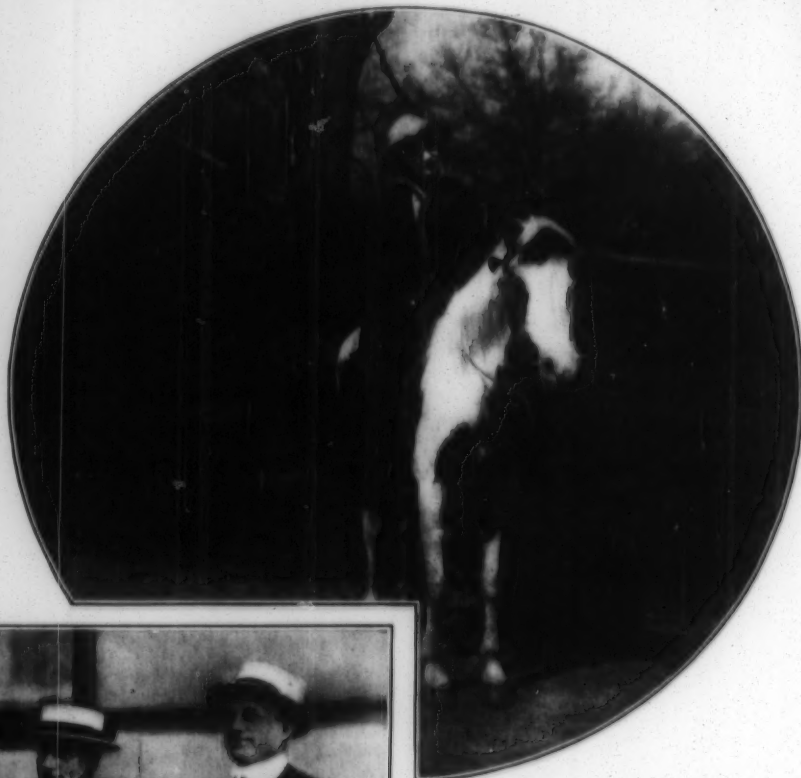
35 FAMOUS STADIUM A YEAR
Drama—Vaudeville—Motion Pictures



Blanche Hall at Glacier Point, Yosemite, looking down 3,000 feet into the valley



Eleanor Franklin off for a spin at her home in Atlanta, Ga.



Gail Kane in her "everyday dress" and on the horse she likes best—a half-broken Western broncho



Seven prominent players caught by the camera on "Actors Day" at the Panama Exposition. From left to right: Amy Hodges (Mrs. Howard Kyle), Charles Bryant, Elsie Ferguson, William H. Crane, Alla Nazimova, Francis Wilson and Howard Kyle



Fayette Perry and James Rennie after a romp in the surf at Peak's Island, Maine



Julia Sanderson about to drive to New York from Deal Beach where she has recently bought a home

Though her garden is at Lawrence Park instead of Sweden, Ann Murdock seems to be quite contented



THE CALL OF THE COUNTRY



THE NEW YORK DRAMATIC MIRROR



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"THE TIRED BUSINESS MAN"

By CLAYTON E. GIBBS

"THE tired business man," said Miss Annie Russell recently, and her remarks are typical of the virulent indictments that are becoming chronic, "does not want high art and will not buy it, and moreover, he is emphatically proud of it. He has done more to debase our theater than any other influence. The hectic shows he demands to calm his poor tired brain and nerves only serve to increase his nervous high tension, his world-wornness, his crude unlovely tastes. He fills the theater when it overstimulates his nerves, and avoids it when it offers to uplift and rest the spirit and cultivate his taste."

And so, various nostrums are periodically prescribed for bringing this prodigal playgoer back into the fold. Prices have been lowered in some instances, and so many organizations have arisen with the express purpose of providing their members and friends with tickets at cut rates that managers were obliged a few months ago to take a definite stand against the practise and forbid the disposal of (prospectively) unsold tickets to these organizations. At the Palace, Empire, and Alhambra theaters, London, and the Palace, New York, smoking is permitted in the auditorium, and even so enlightened a person as Sir Arthur Pinero has come forward to say: "I fail to see why the drama should not have one theater, at any rate, where equal latitude is allowed. My strong conviction is that a fortune awaits the manager who will take a West End theater, reconstruct it for proper ventilation, and thus appeal to the popular taste. Let him tear a leaf out of the variety manager's note-book and take drama to the people, in the shape and under the conditions exacted by the people."

At the Queen's Theater, London, the experiment was tried of giving five o'clock performances, following the custom of certain German theaters at times. These "apéritif performances" in the late afternoon were intended not to replace matinees, but in concession to the British dinner hour. And, for nostrum of nostrums, Mr. Oswald Stoll, of the London Coliseum, so far took the drama to the people as to venture giving plays from his standard repertory serially—that is, one act per week. Such a practise, in case of a four-act play, he argued, "will give theatergoers an opportunity of avoiding three-fourths of the play if they don't like the first fourth, without losing an entire evening. Or, inversely, it will attract them to the theater for four weeks if they do like it." Yet, despite all these things, the proverbial tired business man continues to go to the movies, the varieties, and all the other unorthodox forms of drama. Why? Because such remedies are concessions merely to his physical comfort. And the play's the thing.

By "high art," Miss Russell refers, of course, to Shakespeare, and Goldsmith and Sheridan. She regrets because they do not meet with greater popular favor nowadays. The surprising thing, however, is not that they meet with so little popular favor as that they meet with so much as they do. If classic French drama, interpreted by the ablest living French actors, under the most favorable conditions possible, and with but one company for the entire French nation, cannot meet its financial obligations

from year to year and generation to generation without a large Government subsidy, why expect our English classic drama more than to pay its way in America when some half-dozen companies are currying favor in it and dividing profits, and when, more often than not, as in the case of Forbes-Robertson's company, the acting of the star is impeccable, but that of his "support" is an insult to literate intelligence? Especially, why, if the French who, as a people, have an almost self-effacing reverence for their theater, and particularly for the classics of their theater, cannot make their Comédie pay, should we expect our classic drama to pay more than it does, when the typical American attitude is anything but one of reverence, in fact, is not unlike that indicated by the remark of a Westerner in the lobby of the Booth after a performance of "Hamlet" by Sir Johnston Forbes-Robertson: "That show didn't end just right. Seems as though, after all, that somebody ought to have said 'Amen'?" It is fatuous to argue the relative capacity of French and American audiences for the appreciation of "high art" in drama. There is simply a difference in national temperament and national tradition respecting the theater. The theater—it is a truism to assert, yet one that needs constant repeating—is universally a democratic institution and exists for the entertainment of "the public"; and it is the prerogative of every playgoer in every country and of all time to frequent the kind of entertainment that he enjoys most. Shakespeare, and especially the old English comedies, when weighed in the balance by our American audiences of to-day, are usually found to be wanting.

Similarly with many modern plays, like "The Shadow," "Tante," or "The Five Frankforters," which some people enjoy a great deal more than "Hello, Broadway," "Too Many Cooks," or "The Yellow Ticket," yet which fail equally with the classics to receive large support from the public. They, too, are weighed in the balance and found to be wanting. For our public insists on value for its money, and when it says "value" it means almost anything else. The first type of play mentioned treats of matter and persons almost always remote from the immediate interests of the average layman—and he wants the apposite. It demands a great deal of interest in pure apprehension, as well as in emotion—and this he cannot grant. Not because he hates to think. That is an ancient heresy. He does not object to thinking. But because he is constitutionally incapable of regarding two or two and a half hours' thought on somewhat indifferent subjects his most enjoyable form of entertainment. He wants what is for him maximum entertainment, and he goes where he can get it.

When distinguished foreigners tell us that George M. Cohan seems to be our distinctively American playwright, we either rise in indignation and cry heresy, or admit the charge with some qualifications. Few persons will any longer deny that Cohan has "got" the psychology of our national temperament and applied it to theatrical entertainment as successfully, if not a little more successfully, than any other native playwright. Call it "chopped-food for infant consumption," or whatever else you will, a typical

Cohan production is a summing up of all the elements of appeal to lay intelligence which are to be found in the motion pictures, the varieties, and the musical extravaganzas. There are the infinite variety, novelty and brevity, and the continuous action of the motion picture and the vaudeville programme. In subject matter there is distinct appositeness to layman concerns. Imagination is seldom necessary, and prolonged concentration of thought never. The serious alternates with the humorous, and in the musical burlesques a bevy of comely young men and women keeps things lively with song and dance. But we qualify the charge of these foreign visitors because we believe they are somewhat misled by the popularity of Cohan as an actor and a personality. For we have other writers whose work is equally popular with the public, yet who are not so commonly spoken of by it because they do not themselves appear in their productions and bring into them a vitalizing personality like Cohan's.

Musical extravaganza is decidedly in vogue just now, but so many persons are now concocting it, and vaudeville and the cinema are getting so many of the novelties devised, that this particular theatrical form is struggling for its existence.

So many persons are now working along Cohan's lines, however, and vaudeville and the cinema are getting so many of the novelties devised, that this particular theatrical form is struggling for its existence. It has been extremely elastic, and has permitted a Bert Williams and a Leon Errol to be injected here, an Emma Trentini and a John Charles Thomas there, and a Mr. and Mrs. Vernon Castle there. Yet, despite all these injections, the struggle grows harder. Some persons regard this condition as prognostic of the rapid extinction of the form. Others of us, however, believe that out of the inchoate masses that have been, is arising a vertebrate and viable form which shall be a modernized Gilbert and Sullivan production. Right now the difference is not so great as it seems upon hasty consideration. We have a Sullivan in Victor Herbert, and in the writers of our "Follies," "Passing Shows," and "Hello Broadways," there is many a pungent satirist assailing "the varieties of current humbug, impervious to the lighter shafts of comedy, with the savage strokes of the humorous bludgeon." What a character an up-to-date Gilbert, of trenchant caustic pen, might evolve out of our ex-Secretary of State!

Farce is quite as popular with our audiences as musical attractions, and by no means always the kind which we can enjoy only by holding our common sense in studious abeyance. The likes of "Broadway Jones" and "Too Many Cooks" have their following, but so have Shaw, A. E. Thomas, Margaret Mayo, Avery Hopwood—to mention no others—and quite as large a following, too, if not an even greater one. Shaw uses farce, like Moliere, to laugh us out of our follies, and he is eminently popular with our public because it likes to "subject the tired tendons of the mind to the salutary osteopathy of ridicule." Our native writers are not so successful in this vein, nor, of course, can they emulate the Shavian epigram and paradox, but we have several conscientious farceurs, like those just

(Continued on page 5.)

MADAME CRITIC

BEYOND a doubt New York is the most play-hungry city in the world.

I never thought much about this until our managers moved up the opening of the Fall season into mid-Summer. But to watch the crowds clamoring for admittance at the various recent premieres was something worth studying. It didn't make the slightest difference how hot or how wet the night, there wasn't a vacant seat.

The Belasco opening might have been at the usual time, judging by the appearance of the audience. One always knows what to expect at the Belasco. Men and women endeavor to look their best, and Mr. Belasco has done all he could to help them by the beautiful soft lighting of his theater. People from out of town came into town for the occasion, which, like the Winter first nights, would have given a stranger the impression of being a social gathering, for everybody seemed to know everybody else. Only, no stranger is ever fortunate enough to be present at such times, so great is the demand by the regulars for seats.

Some critical ones found fault with "The Boomerang," because it was "too light to be worthy of Mr. Belasco's attention," as one gentleman expressed it; but everybody agreed that the acting of each individual role could not be surpassed, and that the play was worth seeing, if for no other reason than that one alone. Mr. Belasco's judgment in the selection of actors for his plays is almost invariably unerring. How he manages to know just what a man or woman, whom he has seen on the stage perhaps once, can do is a mystery, but he does know. Very often he sees possibilities in players of which they themselves are unaware, and it is interesting to note their surprise and delight when they discover their development along new lines. Then there are actors who have been before the public for years, whose every look and gesture is known to their admirers, but who appear in an entirely different and new light under Mr. Belasco's supervision. People wonder how he succeeds in doing these things. The solution is quite simple. He possesses personality and a thorough understanding of mankind. With these two implements he molds his characters according to his will, with the result—artistic satisfaction. Have you ever heard any one say that a certain actor or actress in a Belasco production was unsuited to his role, or gave a bad performance? I never did.

The deluge of variety in plays is upon us.

Each new production proves an appetizer for the following one. Sometimes the appetizer isn't according to our taste, but we swallow it just the same.

The usual antique variety continues to present itself before us in fresh guise, for so long as the play-world goes round authors are going to deceive themselves with the belief that a few touches here and there, and the unsuspecting public will never recognize the features of its old friend, the play our grandmothers told us about. But audiences have a fashion of not always doing what playwrights expect them to do, and it so happens that occasionally they display excellent memories, and also a desire to be given what they want and not what writers delude themselves into thinking they will take.

I wonder how many plays we are going to have centered about the elixir of life, rejuvenation, prolongation theory. Funny how these thoughts fly about in the air, and the playwrights fall victims to their promising possibilities. I can picture a writer who has imagined everything else under the sun suddenly becoming inspired with the notion that to live forever or to go back to one's youth must be a great theme. And old idea, of course, but one worth rejuvenation in itself.

"How to find a new twist"—as that amazing finder of twists, Matthew White, Jr., would express

it in cold-blooded, matter-of-fact magazine editor tones. They seem to think that they have discovered the "new twist" recently by molding old Ponce de Leon's inspiration into farce-comedy. Poor old Ponce took life too seriously. He didn't seek for the Fountain of Youth in a musical comedy spirit. Neither did Faust. He was very serious, indeed. Of course, he did have his light and joyous moments while his rejuvenation lasted, but he had to pay in the end. Now, our modern writers fancy it is much nicer and certainly much funnier to make people laugh their heads off at life instead of shedding tears. Only the public can't always see it that way.

I have received a number of letters from readers



A COMIC MOMENT OF "THE GIRL WHO SMILES," WITH (FROM LEFT TO RIGHT) WILLIAM DANFORTH, GEORGE BALDWIN, MARIE FANCHONETTI, AND FRED WALTON.

who expressed themselves as much interested in my recent paragraphs regarding the trials of actor folk, particularly vaudeville performers, during hot weather. I thought that I had stated enough reasons why audiences should sympathize with those who endeavor to entertain them as conscientiously when the electric fans are buzzing as when the weather is delightfully cool, also while suffering mental distress; but a letter from Edmund McAuliffe, the father of Edmund Makalif, American prima ballerino, now dancing with Lyd'a Lopokova, enlightens me still further on the possibilities of an actor's endurance.

Young Makalif, who is only seventeen years old, seems made of the proper ingredients for success. He was very popular at the Century Opera House, where he danced with Miss Albertina Rasch in all sorts of classic dances. Then came an unexpected opportunity to dance with the fascinating Russian, Lopokova. Makalif had just returned from a Western tour with a musical comedy, and was wild for a dip in the ocean; so, never thinking that the sun was hot and could blister, he spent his last free Sunday in salt water. There was to be one week of rehearsals, and the first was scheduled for the following morning. The next day when Makalif awoke, and called for the time, he had been so thoroughly sunburned that he was in pain every time he moved.

But a rehearsal demands one's presence, and he answered the call, and did his best to lift his partner as gracefully as when he hadn't a single blister. However, by the first performance at the Palace he was in fairly good shape. But the worst was yet to come. By Wednesday, as a result of the same sunburn, eleven boils developed on his legs—one exactly on the point of his knee—and, worst of all, the knee on which he was obliged to kneel frequently. By Friday his suffering was so acute that he needed constant attention the moment he left the stage between dances.

"I am sure," concludes the dancer's father, "that

no one in front who did not know his condition, suspected in watching him do entrechat, cabriole, double turns and pirouettes, that he was in such pain that he was unable to sleep at night. Sympathetic Miss Lopokova stood in the wings during his solo with tears in her eyes and encouraged him."

We have two splendid examples on the stage at present of what partnership will do for players. Take Weber and Fields and Montgomery and Stone. Where can there be found two more powerful combinations than these teams? Aside from their appeal to the public as clever actors and worth the money, there is a sentimental side to their association which makes them all the better as attractions. The names of Weber and Fields are household words, and whereas each man has his own following, and each has demonstrated that he can very easily travel on his own and make all kinds of money, too, both as an actor and manager, there is something very satisfying in a return to their old partnership. They have demonstrated that they can take up the contracts

where they dropped them, and make the public laugh as heartily as it did when they were both younger and to make an audience laugh was a far easier accomplishment than it is just now. But the Weber-Fields laugh-producing talent is one of those rare finds which deserves to be perpetuated, and it is an excellent thing that the boys and girls are having an opportunity to hear by the originals those scenes which their fathers loved to tell in their worst Weber-Fieldian imitations.

It must be very gratifying for these comedians to be assured at each performance that their jokes are just as young as they used to be. Eighteen years is a long time to be away from vaudeville, but the answer to the result in their case was a second week's engagement at the Palace to crowded houses.

Montgomery and Stone haven't the long record of partnership that is Weber and Fields', but they are on the road to live up to it. And their names have become household words, too. Their return after several weeks' vacation was a gala event, and if

they ever had any doubt of their drawing power and popularity, the audience present on the opening night must have reassured them to a flattering degree, for all action on the stage was stopped by the tumultuous applause greeting their entrance. I don't know what Broadway will do without them. They have been such favorites—an attraction which appeals both to New Yorkers and strangers, and has settled down so comfortably as a local institution that we hate to see it move out to Chicago.

The next exciting event in our town was the costume worn by Grace Leigh in "The Girl Who Smiles" at the Lyric Theater. I have not seen the play, but from the descriptions furnished by men of my acquaintance in regard to the actress-model's attire, her costume itself would insure the success of the production, for it is said to surpass the daring ones worn by some of our most intrepid glass-walkers. "Chic," "smashing," "stunning," "staggering," "beyond all belief," "hits you between the eyes," are a few—and so on down a long list. It is remarkable how many different words may be employed to express the same effect. It must be acknowledged, however, that Miss Leigh has accomplished the difficult feat of giving the town something to talk about.

And we thought we had long ago reached the last degree of surprise and shock in scanty apparel.

MARIE B. SCHRADER.

THE only question for a reader of criticism is whether he finds anything interesting or informing in the critic's opinion. His own is every bit as good, provided it is formed on grounds of estimation equally solid.—W. J. HENDERSON.

Critics, like surgeons, blest with curious art. Should mark each passage to the human heart. But not, unskillful, yet with lordly air. Read surgeon's lectures while they scalp and tear.

—ROBERT LLOYD (1738-1781).



Personal



BROWN.—Heywood Brown is now acting as dramatic editor of the New York Tribune. Brown, who was formerly on the Tribune sporting department, is to remain on the theatrical desk for the new season.

ESTABROOK.—Howard Estabrook, who has appeared with great success in the lead in Augustin McHugh's comedy "Search Me," at the Gaiety Theater, and been compared in the newspapers with Douglas Fairbanks and Jack Barrymore, has scored the first real hit of the dramatic season, and will start rehearsals at once for the lead in "My Lady's Garter," which Harry Hadfield will stage. Mr. Estabrook has been leading man for Grace George and in "The Things That Count," "Little Women," "The Charm of Isabel," "Mrs. Avery," "The Vanishing Bride," "Going Some," "The Boss," and with Blanche Walsh, Joe Weber, William Collier, and Henry Woodruff. Mr. Estabrook is personally represented by Chamberlain Brown.



HOWARD ESTABROOK. *White, N. Y.*
Who Made a Personal Hit in "Search Me."

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GLUCK.—A daughter was born to Alma Gluck, the soprano, in the Glens Falls, N. Y., Hospital, on Friday, Aug. 20. Madame Gluck and her husband, Efrem Zimbalist, the violinist, have been spending the Summer at Lake George. This is Madame Gluck's second daughter. When she was "discovered" as a singer she was the wife of Bernard Gluck, an East Side insurance agent. They had one daughter. She became estranged from her first husband in 1911, and they were divorced in October, 1912. She married Zimbalist in June, 1914. There is a report that Madame Gluck will retire from the stage the coming season, and will devote her musical efforts solely to singing lullabies for her baby.

HAYNES.—Mrs. Minna Gale Haynes is to devote the new season to readings from Shakespeare and the modern dramatists and poets. Theatergoers will regret the loss, even temporary, of this sterling actress. Miss Haynes acquired her early training with Edwin Booth and Lawrence Barrett. For six years she played leading roles in the classic drama appearing as Portia (to Booth's Shylock), Lady Macbeth, Ophelia, Beatrice, Juliet, and Rosalind. More recently Miss Haynes played with Viola Allen in "The White Sister," replaced Mary Mannering as Domini in "The Garden of Allah," and appeared in the all-star revival of "A Celebrated Case."

JANVIER.—Broadway was glad to see Emma Janvier again, when she opened a few evenings ago in "Some Baby," at the Fulton Theater. Miss Janvier held an unusual place in the field of eccentric comedy, and her appearance in "Some Baby" indicates that she has lost none of her old ability. Miss Janvier played several seasons opposite Richard Carle, scoring in "The Spring Chicken" and "The Mayor of Tokio"; she was seen in Cohan's "Fifty Miles From Boston," and she appeared prominently in "Vivian's Papas," "Lovers' Lane," "Ninety and Nine," "The Moth and the Flame," and "All On Account of Eliza."

RUGGLES.—When Charles Ruggles scored a personal hit as Dave Fulton in "Rolling Stones" the other evening, a large part of Broadway asked the question, "Who is Ruggles?" The young actor is a graduate of stock. He made his first stage appearance at the Alcazar Theater in San Francisco as a super in "Nathan Hale." He advanced gradually, and later came East, briefly, to appear under Charles E. Blaney's direction in melodrama at the Lincoln Square and Metropolis theaters. But Ruggles drifted back to the Coast and re-entered the Alcazar stock. In 1908 he joined the Morosco stock in Los Angeles, and he has been under contract ever since with Oliver Morosco. Indeed, he is appearing in "Rolling Stones," through special arrangement with Mr. Morosco. Out on the Coast Ruggles played everything, from the demented boy in "The Awakening of Helena Ritchie" and Kid Burns in "Forty-five Minutes From Broadway" to an Oriental in "The Arab" and a young American in "The Spendthrift." Last season Ruggles was seen in Chicago with Henry Kolker in "Our Children" and in New York in "Help Wanted." In the last-named melodrama, THE MIRROR at the time noted the young actor's unusual promise. Ruggles has a great many friends in the profession who are delighted with his Broadway hit. "It's the best news I've heard this season," remarked Burton Green the day after the premiere, and Irene Franklin said, "We're glad because he's a splendid boy, and deserves it."

WATSON.—Lucile Watson, who is doing excellent work in "Rolling Stones," is fast coming to be considered the legitimate successor to the late Clara Bloodgood. Indeed, Miss Watson once played Miss Bloodgood, and her resemblance to that actress has long been commented upon. Miss Watson was essentially a discovery of the late Clyde Fitch, and she appeared in a number of his plays, including "The Girl With the Green Eyes," "Glad of It," "Captain Jinks," "Her Sister," and his last drama, "The City." She will be recalled for her playing in "The Dictator" with Willie Collier, in "Zira" with Margaret Anglin, in "Vera the Medium" with Eleanor Robson, and subsequently with Grace George, Cyril Scott, Max Figman, and other stars.

WHEATON.—Anna Wheaton arrived in New York last Saturday after a successful engagement of four months in London in the revue, "Push and Go." She will be seen the coming season in a Shubert musical production.

WHIFFEN.—Mrs. Thomas Whiffen has been engaged by Klaw and Erlanger and George C. Tyler to play the role of the mother in Beulah M. Dix's war drama, "Moloch." The New York engagements of this sterling actress are always welcome events. For forty years Mrs. Whiffen has been a familiar figure on the American stage. Last season she contributed an excellent performance in the revival of "Rosemary" with John Drew, and a delightful portrayal in the sprightly "Beautiful Adventure."

"THE TIRED BUSINESS MAN"

(Continued from page 3.)

noted, who are sustaining the traditions of orthodox farce in most creditable manner. And it is significant for our future that the public supports them generously.

A third form to which American audiences respond loyally is the so-called story play. Everybody likes a good story, interestingly told, and it is regrettable that we do not have more plays in the nature of "Kismet." Not necessarily Oriental in setting, either. There is abundant good material in American life. There is an opening, too, in the story play form for the serious presentation of serious subjects if our writers would only remember that the stage is not primarily a pulpit, that plays should not be written like sermons, that we do not want the insistent psychologic drive of Ibsen and his followers, but that audiences are interested most of all in the story they have to tell, only passingly in whatever ideas may lie behind that story.

Especially adapted to the serious presentation of serious subjects is the one-act play. Although the form has been extensively cultivated on the Continent and, as "curtain-raisers," to some extent in England, in its American application it is still only formative, its possibilities unexplored. But the success of vaudeville sketches in one act (not necessarily "War Brides") holds much of promise that our public will respond to the conscientious and telling one-act play when we have writers who can handle it.

The tired business man, the American public, the lay intelligence of America, the American temperament—call it as you please: in theatrical parlance the terms are identical—is not debasing our theater and driving our drama straight to the dogs, as Miss Russell and other no less earnest persons would have us believe. We have, simply, revolted from un-American forms of theatrical entertainment and asserted ourselves in support of indigenous, racy forms. Our general education is higher than Russia's, so we do not want her rambling narratives. We have not Germany's and Austria's educated proletariat, so we do not want their three hours of moodiness and philosophy. We are not as old, the-

atrically, as France, so we do not want her three hours of technical, stylistic subtlety. We have not England's aristocracy of intellect in which "high comedy" may flourish; we do not want to be preached at continuously for our social evils, as the newer English school of writers thinks the English public does. We do want and we will support generously intelligent, musical operetta, conscientious farce, the interesting story play, and the telling one-act play. These forms are patronized alike by "the public" and our caviar-seeking Little Theater audiences. If our writers will continue to develop them and keep improving the quality of them as rapidly as they can without losing favor with "the public," we may ultimately arrive through them at that rapprochement between our "high-



MISS LUCILE WATSON. *White, N. Y.*
Now Appearing as Mrs. Myd in "Mr. Myd's Mystery."

brows" and "low-brows," which is imperative if we are ever to have a national drama.

THE NEW NOTE

(Lawrence Reamer in the New York Sun.)

It has more than once been said that a new note in dramatic criticism is lacking. There are stupid old fogies with a knowledge of the theatre who write in their conventional old way. There are wise young men who are constantly telling the public that it should like what they like, because it is elevating and instructive and altogether superior to what the theatre has been offering. Then there are—or rather there were—altogether flip and disrespectful young persons, perhaps younger in their slang than in their years, who tried to counteract the influence of the old fogies and the reformers by making the theatre only a medium by which their own humor, inscrutable enough at times, could exhibit itself.

But the theatre is hardy. It has withstood them all. In the meantime the critics of the theatre reporters are demanding that there should be a new note in the manner of reviewing plays. Not a third of the plays acted in New York during a season are worth the consideration of an educated reporter. But there was still an insistent demand for the new voice. It was heard on Thursday, rather faintly, to be sure, but it squeaked audibly, or rather visibly, if the confusion of figures be allowed. After a performance on Wednesday there appeared in the advertising columns of all the newspapers a criticism by the management of this particular failure. It commended the new play highly. But the most precious quality of the new school of criticism issued by the managers was the fact that it was paid for at advertising rates.

We welcome the new voice. We even strain our faculties to its feeble pipings. We extend it the glad ear. We are perfectly certain that our business office also loves it. The louder it grows—meaning thereby to describe it in other terms than those of mere space—the more shall we love it. After all it pays to advertise. Then the new school opens a wide field for the dramatic critic. No longer will his activities be confined to a mere newspaper. Every manager must have his critic in order that such deft advertisements may be prepared in advance, for they must be on hand before the play is acted. The new note has arrived. And it is certainly not its least attractive feature—and Toxen Worm will not disagree with this—that it is inserted at advertising rates.

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WHYS AND WHEREFORES

WHEN the New York Hippodrome opens in the Fall, under the management of Mr. CHARLES DILLINGHAM, it will not be the original Hippodrome nor any of the Hippodromes that came after. The Eden Musee is a bankrupt. The Century Theater, erected for opera and high-class drama, will become a music hall.

These are some of the recent theatrical changes in Greater New York. Why? Because New York wants changes? In part. The Hippodrome, until it adopted moving pictures, gave entertainments which became monotonously alike. But that was not the only reason that prompted a change. People who go to playhouses for rest and amusement found that they could get the same class of entertainments at other houses for from 10 to 35 cents less than the Hippodrome charged. This did not bother the solitary patron, but to a salaried man with a family of from three to six, the additional 10 and 35 cents a head meant an inroad upon his little weekly stipend. Hippodrome audiences were made up of salaried men of the class named. Therefore, the "movies" put the Hippodrome out of business.

The Eden Musee went into the discard because the retail center of the city shifted. The decline of Twenty-third Street as a thoroughfare of shoppers and transients left the Musee without patrons. This is the story they tell. Why the Musee was not shifted to a busier locality—why it didn't follow the crowd—is not explained. The true reason, most likely, for the closing of the Musee is (again) the "movies." The Musee, like the war panoramas, had run its course. There is no action in a wax figure. People like action, even if the actors are pantomimic. Returning to primal causes, the Musee shut up because the people who had gone there wanted something new. There is always something new in the "movies."

The reasons for a change in the Century Theater are different from the reasons for a change in the Hippodrome. The Century acoustically was a Babel. That was the first blow. When they tried to remedy the defect it was found that the house was off the crowded ways. A reduction in prices failed to draw because the locality was not exactly accessible to the class that figures

on the cost of pleasure. To people who pay high prices for amusements and who do not count money, cut-rate goods are out of style, and the spenders do not care for such articles. Will the Century, as a music hall, pay? The question cannot be answered until after the trial.

There is one bald fact which managers must face—the moving picture business. It holds the field of popular demand and popular prices. How long it will stay is beyond human prophecy. But even a croaker who has watched the ebb and flow of amusements in New York may be pardoned for guessing that, in the course of human events, it must undergo a rebound from its present vogue.

While New York stands accused of being the great center where change is the order, it has no monopoly. Similar conditions exist in other zones of theatrical activity. The present generation is not "all alone unhappy." In the days of Moses the people murmured in their tents.

A CASE FOR COMPROMISE

At this writing no decision has been reached in the dispute between the New York managers and the Musical Union. Nor has THE MIRROR committed itself to a position in regard to the merits of the case. But it is obviously one for compromises, for concessions on both sides.

Unions have a way of demanding terms wholly incompatible with sound business interests, and of imposing conditions that are meant to apply with justice to one set of circumstances, but are totally inapplicable to others except under severe conditions of hardship.

Under certain rules of the Musical Union small enterprises are practically impossible of successful management, so that both sides lose.

On the other hand, managers should leave nothing undone to seek a permanent agreement with the musicians. The theater orchestra has for some time, so far as New York is concerned, been a sorry makeshift at best. In some playhouses the orchestra has been completely banished. It saves the management considerable money, but the saving is of dubious advantage.

The motion picture industry has been steadily encroaching on the spoken drama. Managers complain of deser-

tion to the picture resorts. Who will say to what extent the absence of a first-class orchestra has contributed to the increasing popularity of the picture playhouse?

THE PLAYWRIGHTS CLUB

Editor DRAMATIC MIRROR:

SIR.—Through the medium of your valuable paper, I wish to call the attention of aspiring dramatists to the playwrights' club, an organization founded, about three years ago, by a small group of the younger playwrights, among whom were Homer Croy, Russell E. Smith, Fred Jackson, Matthew White, Jr., Robert Stodart, and Henry Albert Phillips.

Meetings are held every third Friday, when some member reads his or her play and afterwards listens to a ruthless but intelligent constructive criticism. Distinguished playwrights and other men of the theater, who come as guests, give illuminative talks on different phases of playmaking. The club has done some very helpful work, especially during the last season, when for the first time women were admitted as members. Already it includes a number of men and women—the younger writers for the stage—who have been, or soon will be, heard from. Among those who joined the club during the last few months were Robert W. Sneddon, Miss Rita Weyman, Henry Irving Dodge, Parker Ford, Miss Dohi Davies, and Leonidas Westervelt.

The Actors' Equity Society generously granted the club the privilege of meeting at the headquarters of the association, where at various times it has entertained, and been addressed by, Hayard Veiller, Elmer L. Reisenstein, John W. Cope, Robert H. Davis, Howard Kyle and Clayton Hamilton.

The first meeting of the season will be held early in September. All interested in the work of the club are invited to communicate with the undersigned, the corresponding secretary of the club.

Faithfully yours,

LEO SHEDMAN,

New York, Fernald Hall, Columbia University, August 20, 1915.

FROM HONEST JOHN WILLIAMS

OSHKOSH, WIS., Aug. 11, 1915.

FREDERICK F. SCHRADER,

Editor DRAMATIC MIRROR.

DEAR SIR.—Thank you sincerely for the editorial in the current issue of THE MIRROR. The many kind and generous things you said of me are thoroughly appreciated. Besides my own, there is owing to you a vote of thanks from the community, for, as you stated, "your cleverly turned phrases, Oshkosh has been 'the coat' of real and alleged fun-makers in general and those of the profession in particular. However, such articles as yours help immensely in our attempt to crawl from under the sneaky blanket that was wished on us in the jungle days of long ago."

Please be kind enough to believe that I am not vain and that I could get along without looking glasses as well as most men, but candor impels me to say that I have looked long, often and ardently into your latest Mirror and enjoyed the reflection. That some of my particular friends may be sure to get the same view of me, I propose to send them the article.

Thanking you again and repeating my assurances of appreciation, I remain,

Yours very truly,

J. E. WILLIAMS,

Manager Grand Opera House.

MARRIAGES

Harry Child, general stage director for Henry W. Savage and at present with the "Sari" company, and Helen Mellette, daughter of the United States District Attorney for Oklahoma under President Theodore Roosevelt and a member of the "Sari" cast, were married in Minneapolis last week.

DEATHS

FRANK KINNIE, of Russell, N. Y., owner of Kinnie's Circus, was killed in an automobile accident near Ogdensburg on Aug. 16. The car skidded, going over an eight-foot embankment, and turned turtle.

CHARLES THULEMON HALL, a veteran playhouse manager of the coast, died on Aug. 11, in his apartments in the Hotel Oakland, Oakland, Cal., after a lingering illness at the age of seventy-four. Hall, who has been retired for several years, came to this Coast about thirty-five years ago with Al Hayman. He was manager of the Bush Street Theater, San Francisco, for many years. He managed a chain of theaters in this State previous to the great San Francisco fire, including the Victory at San Jose, the Clary, and the Metropolitan at Sacramento, the Yosemite at Stockton, the California in San Francisco, and the Macdonough in Oakland.

CHARLES B. WILLIAMS, a veteran of the stage, died in Louisville, Ky., on Aug. 17, aged eighty-six years. Mr. Williams began his career as an actor in Philadelphia, where he was born, and he was associated with such stars as Charlotte Cushman and Joseph Jefferson, both of whom were close friends. In 1850 he went to Louisville and played at the old Mozart Hall, afterward Wood's Theater. In the fire which destroyed the Louisville Theater he lost valuable stage properties. His specialty was pantomime, and for a time he was a member of the famous Martinetti Troupe.

MRS. EMMA C. GRWITZ died in Baltimore on Aug. 18, aged ninety-eight years. She was born in Dresden, Germany, and came to this country in 1860 on one of the old sailing vessels. Mrs. Grwitz had a long stage career. She appeared with Maggie Mitchell in "The Cricket on the Hearth."

CHARLES HERBER CLARK, for many years a widely known author and journalist, died Aug. 10 at Eaglesmere, Pa., in his seventy-fifth year. As a humorist writer under the pen name of "Max Adler" he had a large circle of readers, while his grasp of economic subjects enabled him to enjoy his pen in a wide range of industrial and similar articles. Mr. Clark was born at Berlin, Md., July 11, 1841, the son of Rev. William J. and A. H. McCullough Clark.

EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers, will be advertised in THE MIRROR's letter-list or forwarded to their private addresses if on file in THE MIRROR office. No questions answered by mail.]

NEDDON SILVIO, Boston.—We have not heard of Morton Adkins recently.

ELIZABETH SCHOLZ, Milwaukee.—We do not know where Catherine Tower is at present.

L. A. B., Utica, N. Y.—Laura Wilck and the Dramatists' Play Agency are two other agencies that you might try beside Mary Asquith.

Mrs. B. M. M., Lowell, Mass.—(1) Write to Gus Hill for information concerning "Mutt and Jeff." (2) We do not know the plans of J. Anthony Smythe for the coming season.

"INTERESTED," Pittsburgh.—(1) We have not heard of Mary Hall since she left the stock company in Denver. (2) We regret that we have not the address of Norah Lamson.

ERIC VAUGHAN, Regina, Can.—The best advice we can give you is the advice you received from your parents. Seek an engagement with some stock company in order to make a beginning. How to obtain it rests with you.

MIRROR READER.—(1) "The Mummy" was produced in London July 9, 1896. (2) "Sag Harbor" was given at the Republic Theater, New York city, Sept. 27, 1900. (3) We have published pictures of Eugene Walter in the issues of April 4, 1908; Jan. 30, 1909, and Feb. 12, 1910. Copies of these Mirrors cannot be obtained.

J. L., New York.—(1) Arthur Row has appeared in "Sire," "The Five Frankforters," "Milestones," and "The Three of Hearts." (2) Beverly Sitgreaves was born in Charleston, S. C. She played in "Strife," "The Nigger," "Don," "Maggie Pepper," "The Indiscretion of Truth," "Everyman," and "Her Own Money."

H. MASON.—(1) "The House of Glass," by Louis K. Anspacher, was produced at Atlantic City, N. J., June 21, 1915, with the following cast: Mary Ryan, Ada Gilman, James M. Marlowe, Lila Rhodes, Florence Walcott, John Fenton, Frederick Burt, Thomas Findlay. (2) James J. Corbett will appear in a play called "Brother Bill," in Atlantic City, N. J., on Aug. 30. (3) The Mirror Date Book gives a list of motion picture companies.

E. M. T., Pawtucket, R. I.—(1) We have not heard of the illness of Raymond Hitchcock. (2) Sylvia Cushman is to open with a stock company about Aug. 30. Watch Stock Page for further information. (3) John Craig and Mary Young were in the cast of "Common Clay." For a complete cast write to Mr. Craig in care of the Castle Square Theater, Boston, Mass. (4) Watch Vaudeville Dates Ahead for the opening date of Evelyn Nesbitt. Yes, she is to appear in vaudeville the coming season.

WANT "MIRROR" FILE

The librarian of the Public Library of St. Paul, Minn., is anxious to hear from any one having complete yearly files of THE MIRROR for sale, bound or unbound. Their requirement is the year 1914, and any year prior thereto. Last Spring the St. Paul Public Library was completely destroyed by fire, and files of THE MIRROR were lost in the disaster.

STAGE NOTES

Ralph Nairn, Harold Vizard, and Victor Le Roy have been engaged for "Two Is Company."

Lisle Leigh will open shortly with the "Peg o' My Heart" company headed by Miss Rea Martin.

Edward Emery has been engaged by Charles Hopkins to appear in the new season's Punch and Judy Theater company.

James K. Hackett has purchased "Woodland," a summer place of twenty acres near Clayton, N. Y., in the Thousand Islands.

"Our Children," Louis K. Anspacher, in which Emmett Corrigan is to appear shortly, was played at the Princess Theater in Chicago last season by Henry Kolker.

Rehearsals of "Stolen Orders," the Drury Lane melodrama, began at the Manhattan Opera House last Wednesday under the direction of Ernest d'Auban, of Drury Lane Theater, London.

Edmund Eysler, composer of the score of "The Blue Paradise," is to do another opera for the Shuberts. Mr. Eysler is now in the war zone, so the completion of the piece is indefinite.

PLAYERS ON "ARABIC"

Stage Folk Escape When White Star Liner Sinks Off Irish Coast

When the White Star liner *Arabic* sank last Thursday off Fastnet, Ireland, a number of theatrical folk were on board. They were all among the rescued.

Kenneth Douglas, last season seen in "A Pair of Silk Stockings," and en route to this country to appear with Grace George, had an exciting experience. He got away in a small boat and helped row for four and a half hours. Reaching Queenstown, he sent a typical message, "I'm feeling quite all right." It was Mr. Douglas's second submarine experience, since he went down with the *Lusitania* when he was returning to England at the conclusion of his American season.

Zellah Covington, one of the authors of "Some Baby," now at the Fulton Theater, was on board the *Arabic*. Stella Carol, a seventeen-year-old concert and music hall singer coming for her American debut, was a passenger. Mr. Covington was accompanied by his wife, known professionally as Rose Wilbur. John Nolan, Christopher McTawney, and John Olschewski, who have appeared in vaudeville as "The Flying Martins," were returning from a season in the English music halls.

Other passengers were Claude Roode, a wire performer who has appeared at the Hippodrome, and Frank Tattersall, a pianist.

GOODMAN PLAY AT GAIETY

Henry Miller, in association with Klaw and Erlanger, will produce Jules Eckert Goodman's four-act play, "Just Outside the Door," on Monday evening at the Gaiety Theater. The production is personally supervised by Mr. Miller.

"Just Outside the Door" is described as an exposition of the events of a single evening in a well ordered American home. The action is compressed within the actual period of time employed in its stage presentation. Prominent in the cast are Kathlene MacDonnell, Ottola Nesmith, Lizzie Hudson Collier, Julia Mills, Elliott Dexter, Ernest Truex, Frank Kemble Cooper, David Glassford, Frank Losee, and William Norton.

"Search Me" closed on Saturday night at the Gaiety Theater. The cast will be reorganized for a later road tour.

TO REVIVE OPERA TOUR

At the end of its coming season, the Metropolitan Opera company will revive a custom long discontinued, that of making a tour to other cities. This tour will last one month, the first two weeks being devoted to Boston, the third being split between Baltimore and Washington, and the final one being spent in Atlanta.

The usual New York opera season of late years has been twenty-three weeks in length, a special week being played each year in Atlanta. Next season the artists will be here only twenty weeks, the Diaghilew Imperial Ballet occupying the stage for four weeks after the singers leave. The road tour will occupy the remaining three weeks usually given to New York, with Atlanta to have the usual special week.

The New York opera season will begin on Nov. 15 and end early in April, the road tour following immediately.

ENGAGED FOR "MISS TOOTSIE"

Among the players engaged for "Here Comes Miss Tootsie," the C. M. S. MacLellan-Ivan Caryl musical comedy to be produced by Klaw and Erlanger, are William Norris, Felix Adler, Laura Hamilton, Lucy Weston, Harry Fern, Georgia O'Ramey, and Tyler Brooke.

TO REVIVE "SILVER KING"

John Henry Mears, the globe-trotter extraordinary, is to revive Henry Arthur Jones's "The Silver King." It is reported on Broadway, with an all-star cast numbering Robert Edeson and Charlotte Walker.

MUSIC CRITIC INJURED

Sylvester J. E. Rawling, music critic of the *Evening World*, was badly injured in an automobile smash-up last Thursday at Estes Park, Cal. Arthur S. Billing, of the *World* business department, was killed in the accident.

TO OPEN SHUBERT THEATER

William Hodge began rehearsals on Monday in "The Road to Happiness," in which he will be seen at the Shubert Theater on August 30. Mr. Hodge has toured in the play for two seasons.

DRAMATIZING "POPPY"

The Times Producing Company is to produce a dramatization of Cynthia Stockley's novel, "Poppy." The stage version is the work of Ben Teal and John P. Ritter.

AL WILSON'S NEW VEHICLE

Al. H. Wilson will open in "As the Years Roll On," a new play by Herbert Hall Winslow and Charles Horwitz, in Reading, Pa., on Sept. 2. Sidney R. Ellis is directing the tour.

FISKE O'HARA TO OPEN SEASON

Fiske O'Hara will make his first appearance in "Kilkenny," written by Augustus Pitou, Sr., in Minneapolis on Sunday.

NEW GERMAN REVUE

Sylvester Schaeffer to Appear at Irving Place Theater in "Ritterspiele."

S. Rachmann will assume control of the Irving Place Theater for a month before Director Rudolf Christians and his German stock company begin their season. Mr. Rachmann will present a fantastic revue, "Ritterspiele," written by Sylvester Schaeffer, the versatile young entertainer seen last season in vaudeville and at the Forty-fourth Street Theater in an offering given entirely by himself.

Mr. Schaeffer will play the principal role of his revue. Dr. Max Simon and Arthur Schenstadt wrote the lyrics and Dr. Anselm Goetzl composed the music. The principals will include Christl Miller, Rudi Rahe, and Christian Haub. The first performance will be given Sept. 1.

MARY MANNERING ENTERTAINS

LAKE GEORGE, N. Y. (Special) — Mrs. Frederick Wadsworth (Mary Mannerling), wife of the Detroit boat-builder, has been entertaining a number of prominent people at her summer camp, Wadsworth Wigwam, on Diamond Point, overlooking Basin Bay, Lake George, N. Y. Among her guests during the past few days have been Mr. and Mrs. Hudson Maxim, Florence and Mary Nash, Alice Brady, Marjorie Woods, Mr. and Mrs. Shelley Hull, Mr. and Mrs. George Creel (Blanche Bates), Mr. and Mrs. Douglas Fairbanks, Mr. and Mrs. Holbrook Blinn, Mr. and Mrs. George Arliss, Donald Brian, and Rachel Crothers, author of "A Man's World," the play in which Miss Mannerling starred in recent years. Baseball and swimming take up most of the mornings, motor rides are taken in the afternoon, and dancing holds forth in the evening in the large central tent which serves as a dining-room and gathering place.

"LAW OF LAND" ON ROAD

George Broadhurst's "The Law of the Land," at the Forty-eighth Street Theater last season, opens its second season in Rochester on Sept. 2, with Buffalo to follow Labor Day week. The play went into rehearsal on Monday. Julia Dean remains featured, supported by Riley Hatch, Master Macomber, George Graham, Harry Lillford, Charles Land, Robert Gill, Ethel Wright, Harry Oldridge, James Geary, and Frank Hilton.

"BROTHER MASONS" PRODUCED

"Brother Masons" was produced in Atlantic City on Aug. 16. The farce, by A. Seymour Browne and Harry Lewis, was produced by H. H. Frazier. Frank McIntyre and George Parsons play the brother Masons, Grace Carlyle and Grace Valentine portray the wives, Dewitt C. Jennings and Earle Mitchell are seen as a pair of sleuths and Maude Eburne is a comedy housemaid.

FAVERSHAM AGAIN IN "HAWK"

William Faversham announces that during the new season he will appear in De Croisset's drama, "The Hawk," visiting the territory he was unable to reach last season.

Julie Opp (Mrs. William Faversham) will return to the stage after an absence of two years, playing the role of Marina.

LEXINGTON THEATER OPENS

The Lexington Theater, at Lexington Avenue and Fifty-first Street, formerly Hammerstein's Lexington Avenue Opera House, opened on Saturday night as a "combination" theater under the direction of John Cort and Albert Weis. A. H. Woods's "Potash and Perlmutter" was the opening attraction.

NEW SCENE FOR "LAST LAUGH"

Paul Dickey and Charles W. Goddard have written a new scene for the final act of "The Last Laugh." The new scene was incorporated at last Wednesday evening's performance.

TO PRODUCE PEOPLE PLAY

Edward MacGregor and Edward Peple are to produce Mr. Peple's latest play, "The Girl," built about the vaudeville playlet of that name. It will have its New York premiere about Oct. 15, with Henry Kolker in the leading role.

SUSPEND INITIATION FEE

Margaret E. Fitz Patrick, secretary of the Actors' Society of America, announces: "It has been decided by the Board of Directors of the Actors' Society of America, in view of the present money stringency, to suspend the initiation fee of ten dollars and to permit new members to come in for the annual dues of five dollars."

JOHN DREW IN "THE DRUM"

"The Drum" is the title of the new Sir Arthur Pinero comedy in which John Drew will be seen in this country. "The Drum" will be produced in London on Sept. 1 at St. James's by Sir George Alexander.

"MY LADY'S GARTER" AT BOOTH

The Booth Theater will open on Sept. 6 with Lee Morrison's dramatization of Jacques Futreke's novel, "My Lady's Garter." Milton Sills has the leading male role.

Mlle. DAZIE DANCING AGAIN

Says Report of Her Broken Leg Was Misleading and She Only Sprained Ligament

CHICAGO, ILL., Aug. 20 (Special) — You published, Aug. 11, a story that I had broken my ankle here and retired. This did me a great injustice and caused much annoyance. Please deny the story, as I simply twisted a ligament in my leg and was only out of the show one matinee and evening. Have been dancing regularly ever since, and am going on tour with the company from here Aug. 29. DAZIE.

GABY DESLYS COMING

To Appear in Irving Berlin's "Blow Your Horn" Under Charles Dillingham's Direction

Gaby Deslys will come to New York in November to appear in a new musical revue by Henry B. Smith and Irving Berlin, which is to be called "Blow Your Horn." Louis Nethersole, on behalf of Charles Dillingham, signed Mlle. Deslys last week.

"Blow Your Horn" will be seen at a Broadway theater, not the Globe. Mlle. Deslys is now touring the English provinces in vaudeville.

FRENCH PLAYERS COMING

France is preparing to send over an organization of its foremost actors and actresses to give performances throughout the United States for the benefit of the relatives of French artists killed in battle. Lucien Bonheur, lawyer and director of the Theater Francaise in New York, made this statement last week upon his arrival on the liner *Touraine*.

"The movement is under the direct patronage of the French Secretary of Art, M. Dallmeyer," Mr. Bonheur said. "I do not know the names of all the actors and actresses who will take part, but I think among them will be Mlle. Andre Mery, who plays Brieux characters; Mlle. Lillian Guezou, of the Comedie Francaise; Paul Capellani, creator of many famous Bataille roles, and Paul Joffre, a cousin of General Joffre. I also understand that Madame Chenal, who is famous throughout France to-day because of her singing of 'The Marseillaise,' will be among the players."

Mr. Bonheur added that a commission of twenty Frenchmen will come over with the playing company to study commercial relations between this country and France.

TO DRAMATIZE "PENROD"

"Penrod," Booth Tarkington's delightful hero of boyland, familiar to readers of the *Cosmopolitan* and the *Metropolitan*, is to appear on the stage.

George C. Tyler has completed arrangements with Mr. Tarkington, who is, however, too busy to do the dramatization himself. So "Penrod" will be seen in a four-act comedy during the season, and he will be played, says Mr. Tyler, by a real boy.

Mr. Tarkington is spending the Summer at Kennebunkport, Me.

ONE STAR FOR DOUBLE BILL

The withdrawal of Francis Wilson and Ann Murdock from the double bill of "The Duke of Killcrankie" and "Rosaland" to be presented at the Lyceum on Sept. 6, has resulted in new arrangements for these stars.

Meanwhile Marie Tempest will be seen in the double roles of "Rosaland" in Sir James Barrie's playlet and as Mrs. Mulholland in "The Duke of Killcrankie." The Charles Frohman Company will present Mr. Wilson and Miss Murdock in separate plays.

TO PRODUCE TARKINGTON PLAY

Klaw and Erlanger and George C. Tyler have completed arrangements to produce a new play by Booth Tarkington, entitled "The Ohio Lady." Like "The Man from Home," which Mr. Tarkington wrote in collaboration with Henry Leon Wilson, "The Ohio Lady" is American in theme and spirit.

Messrs. Klaw and Erlanger and Tyler will produce "The Ohio Lady" for the first time on any stage in Columbus, Ohio, during the season and later on bring it into New York for an extended engagement.

MASSEN NOT IN "QUEEN HIGH"

Due to a published report in connection with Edward J. MacGregor's production of Frank Ferguson's farce, "A Queen High," an impression was given that Louis Massen was to be a member of the cast. Mr. Massen is general stage director for David Belasco and does not intend to return to the stage as a player. He will continue in his present position with Mr. Belasco.

CAST FOR "MISSING LINK"

The cast of "The Missing Link," in which Elsie Janis is to appear at the Globe, numbers Maurice Farkas, Francis D. McGinn, Malcolm Fasset, Melville Ellis, Eugene Revere, David Todd, Leavitt James, Jules Ray Raucourt, Madame Bordon, Vivian Rushmore, Annie Esmond, and Diane Oste.

LABOR DAY MATINEES

The Messrs. Shubert announce special Labor Day matinees, Monday, Sept. 6, in all their New York theaters, including the Winter Garden.



Al. Jolsen, if current rumors may be believed, won't be in the new Winter Garden production.

A public swimming contest will be held for the diving girls of "The Passing Show of 1915," at the Winter Garden at the Labor Day matinee. Glory and a Pekinese terrier go to the best swimmer.

Just to celebrate the opening of "Rolling Stones," "Diamond Jim Brady," first-night enthusiast extraordinary, attended the opening of that play wearing a jewelry phenomena described as follows: "Two miniature motorcycles, the tires of which were entirely of diamonds none smaller than a karat, the headlights emeralds as big as eggs and the saddles rubies like rocks."

One member of the cast of "The Road to Happiness" isn't attending the rehearsals. This favored player is an old gray horse, who portrays the role of "Senator" in the play and has sustained that character for two years. William Hodge feels that "Senator" is familiar with his role and that he may enjoy a few weeks more of his Port Washington pasturage. "Senator's" stage career, by the way, has been meteoric. He's Bostonese, but (whisper) he was at one time identified with an ubiquitous ash-cart.

Oscar Carter, a Russian playwright who has just come to this country, brings an interesting story about "Potash and Perlmutter" in Petrograd. The Montague Glass comedy is being played in both Petrograd and Moscow and with great success in both cities. Russians like the play so much they have been seeking for information about the author, and producers there have been supplying them with information, some of which is weird. For instance, a Petrograd paper which Mr. Carter brought over (and translated) says that Messrs. Montague and Glass—consistently mentioned as two gentlemen—are Englishmen, or rather were, for the same report tells how they were lost on the *Lusitania*. It seems they were newspaper men in London and came to America, where "Potash and Perlmutter" was a success. Thereupon they started back to London on the fated ship. Then comes a statement that the producers paid Messrs. Montague and Glass 5,000 rubles for the Russian rights. Considering that there is no convention between the United States and Russia to protect copyrights, this was not only generous but kind of the Petrograd producers. We wonder, however, to whom they sent that money. Montague Glass please write.

A certain press agent in New York town is addicted to limburger cheese of superlative potentiality. Two young women assist in his office week days, but the other Sunday he read his title clear to a chance to go down to the office and accomplish a whole lot unassisted. On the way he paused at a delicatessen and acquired a goodly portion of limburger to bear him company while he worked otherwise companionless. It happened that the work was finished before the limburger, and the problem arose as to how to conserve the considerable remainder of the cheese. The gentleman hit upon the scheme of hiding it behind some envelope boxes on a shelf. Then he journeyed home. Next morning the two young women reported for duty before their boss got out of bed. Immediately upon entering the office their nostrils were afflicted by an amazing and unaccountable odor.

"Mercy!" exclaimed one young lady. "Something must have died around here. Probably it's a rat, but it must be very large and very dead." The superintendent of the building was summoned and his research disclosed the limburger behind the envelope boxes.

So the young ladies put the cheese all in one pasteboard box, securely bound it round with plenty of string, and hung it out of the window. Now, when the cheese-loving press agent wishes to indulge he has to get it from the outside, and, fortunately for the neighborhood, it hangs in the shade.

THE FIRST NIGHTER

"ROLLING STONES"

Melodramatic Comedy in Four Acts by Edgar Selwyn. Produced by Selwyn and Company, at the Harris Theater, Aug. 17.

Buck Ryder Harrison Ford
Braden (known as Jap Walter)
Charles Brannigan Arthur Aylesworth
Ann Anderson Harry Bradley
Fulson Rice Marguerite Skirvin
Norma Nozes Frank Kingdon
Nettie Marie Carroll
Emma Braden Elizabeth Lee
Policeman George F. Smithfield
Dave Fulton Charles Ruggles
Postman Fred Malcolm
Strawbridge Dan Jarrett
Dennison James Kearney
Nelson George F. Smithfield
Clerk Edwin H. Wolf
Officer Fred Malcolm

Act I.—Scene 1.—Parlor at the Brannigan's. Immediately after dinner on a night in November. Scene 2.—The Clark Street Bridge. Same night. Scene 3.—Parlor at the Brannigan's. A few minutes later. Act II.—Parlor at the Brannigan's. Following morning. Act III.—Offices of the Hewitt candy stores. One month later. Act IV.—Back at the Brannigan's. Half hour later. Time.—The Present. Place.—Chicago.

In his latest comedy, the author of "The Country Boy" has dug right down into the pulsating thick of American life for a theme that is universally approved. The first-night audience was permitted to witness a brisk, bright little play with a genial set of characters and interpreted by a set of gifted players, which had success broadly stamped all over it. While there is something of "Get-Rich-Quick Wallingford" in the method with which the two rolling stones gather moss, as well as a little of "The Fortune Seeker" and "The Country Boy" in the general atmosphere, it is entertaining enough on its own account to round out a pleasant evening's entertainment.

Buck Ryder is a youth who believes the world owes every man a living. He finds a radical opponent of his theory in the person of his landlady, who is not running her boarding-house to let Buck's overdue board bill run on indefinitely. She wants her money, and as Buck is too proud to let Ann Anderson, a young stenographer in the same boarding-house, rush to his aid, he starts to put his theory into execution by turning footpad.

On the Clark Street Bridge, Chicago, that night he holds up a miserable young fellow, who is about to end his troubles by a plunge into the river. To find that there are others worse off than himself, Buck changes his mind. He takes Fulton to his boarding-house, and feeds him up from the landlady's ice box, and makes a friend of the outcast.

The house is expecting the advent from the Pacific Coast of a young man named Braden, who is to receive the large sum of money provided he marries a young heiress, Norma Nozes. Braden, however, is already secretly married to Emma, and has been in the boarding-house for some time under the assumed name of Walter. He is keeping under cover in the hope that Norma will marry some one else and enable him to get his share of the fortune.

There has been a wreck on a Western railway on which Braden was supposed to be traveling East, and as a number of passengers have been killed, and the expected heir, Buck conceives the brilliant idea of passing Fulton off as Braden, and introduces him as Braden when he is discovered in the house. Accidents and the long arm of coincidence combine to enable the two rolling stones to carry on the deception, and we find them soon in full control of the Hewitt candy stores, part of the Braden inheritance. They conduct the concern with remarkable success, and incidentally Buck wins the complete affections of Anna Anderson, while Fulton wins the heart of Norma.

Meanwhile the true Braden is employed by them in some minor capacity, Braden being determined to see the game through as an amused onlooker. But by and by their deception is found out, and, fearing that they will be arrested, they plan to appropriate the payroll on the theory that they have earned some reward, and go to Canada with their prospective brides.

The old bookkeeper, of whom they demand the combination to the safe, gives them the wrong numbers, and that night, as they try in vain to open the safe, they are surprised in the act by a real burglar. This expert blows open the safe, but before he can clean up the payroll, they attack him in the dark. Both are sadly discomfited, but the burglar is forced to escape without the swag. In this situation they, in turn are surprised by Braden, and when the officers, who have been warned, enter the store, the two rolling stones accuse Walter (Braden) of the burglary. From this situation onward the atmosphere rapidly clears. As Norma sticks to Fulton, Braden reveals his identity and agrees to divide the fortune with Norma, and all parties to the complication are made happy.

The part of Fulton as played by Charles Ruggles projects a clever light comedian into the limelight of public notice. His performance is one of delightful drollery and quaint mannerisms which make a pleasing impression. Critics recall with delight his fine work in "Help Wanted," and wonder why he has not been requisitioned before. Harrison Ford walked away with the role of Buck like a veteran, and Marguerite Skirvin has just the touch of girlishness and womanly tenderness to make the part of Anna interesting. Likewise Miss Carroll established herself firmly in the affections of the audience by her clever work as Norma. Arthur Aylesworth gives an excellent account of himself as Braden, and Beatrice Ingram, Frank Kingdon and Dan Jarrett are characteristic, respectively, as the landlady, the pompous attorney and the faithful old bookkeeper. Miss Rae Selwyn would be hard to excel in the small part of Braden's wife, and the policeman was played extremely well by George Smithfield.

The comedy is artistically staged. The two sets are good, notably the bridge scene.

"NO. 13 WASHINGTON SQUARE"

A Farce-Comedy in Four Acts by Leroy Scott. Staged Under the Personal Direction of William Collier.

Mrs. DePeyster Ffollet Paget
Jack DePeyster John Junior
Judge Harvey Charles B. Welles
Miss Gardner Charlotte Carter
Matilda May Irwin
William Lark Taylor
Olivette Harmon Clara Blandick
Mrs. Gilbert Julia Ralph
Dr. Pycroft Leonard Hollister
Mr. Mayfair George Clark
Mary Morgan Georgia O'P
Leut. Sullivan Joseph Woodburn
Charlie Richard Collins
Bill Max Meyer

In recording a May Irwin premiere one must ever bear in mind—if he desires to be accurate—that personality (and not the play) is the thing. Whether her medium is farce, musical comedy or "straight" comedy, Miss Irwin always plays herself to the effective effacement of her playwright. Consequently it is not of great concern to laughter-lovers what type of entertainment she selects so long as she dominates the stage. But let her conceal herself for any considerable time and the uselessness of playwrights and plays is appallingly apparent.

For her return to Broadway last Monday night Miss Irwin chose a dramatization of Leroy Scott's popular novel, "No. 13 Washington Square." Though it unquestionably makes greater pretensions as a play than most of her other recent vehicles, its success, however, will be chiefly due to the unique sense of comedy with which she plays her part. In Miss Irwin's hands the play proves good entertainment. The fun is of the quiet kind usually associated with the productions of William Collier. In its situations and dialogue it unmistakably bears his stamp. Mr. Scott may indeed congratulate himself that he has Mr. Collier for his secondary defense when the play's action compels the temporary retreats of Miss Irwin from the stage.

As the curtain rises an atmospheric touch is gained by the representation of the exterior of "No. 13 Washington Square." The interior, where the action of the play is laid, is of that substantial mid-Victorian architecture which still characterizes the better houses of the Square.

The action of the play revolves about the efforts of a proud society leader to maintain her position in spite of certain financial embarrassments. Mrs. DePeyster is about to make her annual European trip when she learns that her income has been temporarily discontinued. Fearing that her social prestige is threatened unless she sails, she consults her faithful servant, Matilda. Illogically resourceful, the latter suggests that her mistress remain home and assume the duties of housekeeper while her favorite niece makes the necessary voyage under the DePeyster name. No sooner, however, is she installed when complications as rapid as they are humorous ensue.

In order to avoid detection by her son, who secretly has just made the house a "honeymoon prison," Mrs. DePeyster flees with the loyal Matilda to a boarding-house in the West Seventies. There they meet an amiable young forger who is masquerading as a clergyman to escape arrest. When they seem about to become the unwilling tools of the crook they succeed in making a hasty flight home. In their unceremonious entrance, however, they have been observed by alert policemen, who naturally mistake them for burglars. These suspicions no sooner prove groundless than the forger, who has pursued them, arrives on the scene. His assurance and resourcefulness prove valuable in ridding the household of troublesome reporters and detectives, and all again seems serene, when a report reaches the DePeyster home that a "Mrs. De Peyster" has been mysteriously drowned in the Seine and her body is on its way to America for burial. Fearing the confusion of a mock funeral, the real Mrs. DePeyster finally removes her disguise and all ends happily with Matilda in the coachman's arms and the young elopers receiving the maternal blessing.

Miss Irwin's performance of Matilda was quite equal in genial spirit and humor to anything she has ever done before. She did not attempt much in the way of characterization, nor was such effort necessary. She was Matilda, sometimes boisterous, sometimes restrained, but always funny. Leonard Hollister gave a capital performance of Dr. Pycroft, the young forger who posed as a clergyman. In both impersonations he was as versatile as he was amusing. Ffollet Paget imparted the necessary quality of indomitable pride and hauteur to her characterization of Mrs. DePeyster. Clara Blandick gave a noteworthy performance of the small part of the niece, and Lark Taylor played the conventional role of the coachman in good conventional comedy fashion.

HUGH WARD HERE

Hugh Ward, the Australian theatrical manager, arrived in New York yesterday to look over the situation here in the expectation of securing several productions for his houses.

"OUR CHILDREN" COMING

Anspacher Play to be Presented at Elliott Theater On Labor Day

"Our Children," a comedy-drama by Louis K. Anspacher, which has been playing a long engagement in Chicago, will be given its New York premiere on Labor Day, September 6, at Maxine Elliott's Theater. The production will be made by George Mooser in association with Elizabeth Marbury and F. Ray Comstock.

The cast will include Emmett Corrigan, Christine Norman, Arthur Lewis, Alphonse Ethier, Richard Barbee, Albert Bruning, Alma Tell, and others.

BERNHARDT AGAIN ON STAGE

Paris (Special).—Sarah Bernhardt made, on August 15, her first public appearance since her recent operation and the audience which greeted her in the open air theater at Andrenos, near Bordeaux, where she has her residence, accorded a tremendously enthusiastic ovation.

Mme. Bernhardt appeared at a charitable matinee, the proceeds of which went for the benefit of wounded French soldiers. The Prefect introduced Mme. Bernhardt, while other dignitaries of the Department of Gironde escorted her.

When she was seen walking across the stage without crutch or cane or giving any evidence of fault in her gait because of her artificial limb, men, women and children mounted the chairs in the open air auditorium and cheered till their voices gave out.

Mme. Bernhardt seated herself in a big chair in the centre of the stage and recited patriotic poems, arousing enthusiasm with every phrase. Once she walked down to the front of the stage, astonishing and stirring her audience.

CORT'S THEATERS TO OPEN

The Standard Theater will begin its second season on Labor Day with A. H. Woods' production of "The Yellow Ticket." On the same night the York Theater, 116th street and Lenox Avenue, will be opened as a neighborhood theater with "The Natural Law," as the attraction. Both houses will be under the direction of John Cort, with Harry L. Cort manager of the Standard, and J. E. Cort manager of the York.

MAUDE'S COMPANY ON WAY

Cyril Maude's supporting company is due to arrive in New York from London next Monday on the St. Louis. Mr. Maude, who is at present in Scotland, will arrive one week later and begin rehearsals immediately of "Grumpy," in which he will begin an engagement of four weeks at the Empire Theater, on Monday night, Sept. 13.

HALL CAINE PLAY POSTPONED

Joseph Brooks has postponed the production of "Pete," the dramatic version of Hall Caine's "The Manxman," to Jan. 1. Mr. Brooks intended to bring over an English company, headed by Derwent Hall Caine, son of the author, early in September, but difficulty has been found in persuading players to cross the Atlantic at the present moment, owing to the sea peril.

CHANGING "HANDS UP"

Changes are being made in the dialogue and songs of "Hands Up," now running at the Forty-fourth Street Theater. The musical comedy will now run until the middle of September, then leaving the Forty-fourth Street Theater for a road tour. The theater will go over to William Morris on Oct. 1.

TOUR FOR "GIRL FROM UTAH"

The first tour across the country arranged by the Frohman Company since its reorganization was completed last week for "The Girl from Utah," in which Julia Sanderson, Donald Brian and Joseph Cawthorn are appearing. The tour will open on Monday and carry the musical comedy from Atlantic City to San Francisco.

"ROAST BEEF MEDIUM" CAST

Ethel Barrymore consulted with Alf Hayman, general manager of the Charles Frohman Company, regarding the casting of "Roast Beef Medium" last week. The company is now practically organized and rehearsals will shortly start. Gwendolyn Piers will be in the cast.

HERBERT CONDUCTS

Victor Herbert conducted the orchestra at the first performance of the Henry Blossom-Victor Herbert comic opera, "The Princess Pat," at the Cort Theater, Atlantic City, last Monday night. Eleanor Painter sang the title role.

"ROMANCE" CAST SAILS

The company to support Doris Keane in "Romance" for her London season sailed on Saturday. Louis Nethersole, now in London, will manage the production. Among the players sailing were Mr. and Mrs. A. E. Anson, Gilda Varese, and Fred Refne.

WHITESIDE TO OPEN IN BUFFALO

Walker Whiteside will begin his starring engagement in "The Ragged Messenger," under the direction of John Cort, at the Teck Theater, Buffalo, on August 30.

ACTORS' EQUITY ASSO'N

Asso'n Advises Actors and Managers to Conduct Business Honorably



At the last meeting of the Council, held in the association's rooms, Suite 608, Long Acre Building, on Aug. 17, the following members were present: Mr. Kyle, presiding; Messrs. Edwin Arden, John Cope, Edward Ellis, Frank Gillmore and John Westley.

New members elected:

Maud Allan E. W. Morrison
Gilberta Faust Eva V. Olivetti
Tinsley Harrison Jean Shelby
T. E. B. Henry Lenore Ulrich
Bessie MacAllister Gladys Wilcox

Letters have reached us from the offices of two leading New York managers, in the same mail, charging certain actors with breaches of faith in having accepted engagements with them, and before the hearings could start, entering into other and conflicting contracts without even "by your leave." The A. E. A. wishes every member—yes, every actor—to keep in mind that if he permits himself to behave in any other than a straightforward manner toward the manager that has engaged him, he does an injury to all of his profession. Even the exercise of the two weeks' notice privilege should be attended with as much care and courtesy as possible. No matter what some offending manager or ill-advised actor may have done conspicuously in the past, let us all observe strictly a respectful degree of honor in doing business.

Heed this, please! We have in hand the grievance of a member who terminated her engagement with a company in Chicago by giving two weeks' notice. When the business manager paid the lady her last week's salary he deducted therefrom an amount sufficient to cover the railroad fare of her "successor from New York." As a matter of fact, the successor was secured in Chicago, and no fare had been paid. When the season ended, the foregoing facts being known by the successor, she asked for the fare to New York. Thereupon the business manager refused, and when reminded of the deduction he had made, as aforesaid, he replied, "Oh, that was in the nature of a fine on her for giving the notice." The business manager's employer ought to be ashamed of himself for countenancing such practices. One of a group of actors that were discussing this case remarked, "That management used to be above that kind of stuff, but the boss of it says actors did so many unfair things to him that now he's getting back."

Thus far the essential qualification that makes one eligible to membership in the A. E. A. is two years' experience in professional acting on the regular stage. When reference was made by Otis Turner to the importance of all motion picture actors becoming members, we inferred that he meant all actors from the speaking stage employed in picture studios.

Members should know that the A. E. A. office is called up daily by managers or agencies seeking the whereabouts of actors. Every member should be sure that his right address is always here.

By order of the Council.
HOWARD KYLE, Cor. Sec.
GRANT STEWART, Rec. Sec.

LUESCHER AS ADVANCE MAN

Mark Luescher, of the old producing firm of Werba and Luescher, has been engaged by Charles Dillingham to go in advance of Montgomery and Stone in "Chin Chin." Louis E. Werba will remain in charge of the Werba and Luescher offices and business.

McKAY POSTPONES PRODUCTION

Frederic McKay has postponed the production of the musical comedy "The Queen and the Clown" with Kitty Gordon and Jack Wilson because they are to be principles in the new Winter Garden production.

IN "MY LADY'S GARTER"

Howard Esterbrook, Paul Everton, and Wallace Worsley have been added to the cast of "My Lady's Garter," a dramatization of Jacques Futrelle's novel to be presented by the Monarch Producing Company.

No. 2. "GIRL WHO SMILES"

The success of "The Girl Who Smiles" at the Lyric Theater has warranted the sudden decision on the part of the Times Producing Corporation to send out a second company of the production.

ELTINGE AT COHAN THEATER

Julian Eltinge will open at the Cohan Theater on Friday in "Cousin Lucy."

Mary Anderson and her husband, Antonio Fernando de Navarro, are among the forty beneficiaries under the will of John L. Cadwalader, the lawyer, who died on March 11, 1914. Both receive bequests of \$5,000. Mr. Cadwalader, who was president of the Association of the Bar of New York and head of the law firm of Strong and Cadwalader, left a net estate of \$2,378,206.

FRENCH DRAMA SEASON

Many Artists Engaged for Theater Francaise—
Thirteen Plays to be Seen

Among the artists engaged by Lucien Bonheur for the Theater Francaise at the Berkeley Theater are Mlle. Andree Mery, originator of roles in Brieux's plays; Mlle. Lillian Greuze, known as one of the four prettiest Parisian ingenues; Mlle. Renée Ditta, another Parisian favorite; Mlle. Madeleine Revoire, and Eugene Brousse. Mr. Mendelxone, Paul Cerny, Claude Benedict, who will act as artistic director; Raymond Faure, George Renavent, Madame Diska, Madame Gueraude and others have been re-engaged. Paul Joffre, originator of "La Belle Adventure," and a cousin of General Joffre, will appear. Mr. Capellani will act as the representative of the government in the Theater Francaise.

Among the plays which are to be presented during the season are "Le Lys" and "Les Marionnettes," by Pierre Wolff; "Princesse Georges" and "Denise," by Dumas fils; "Mon Ami Teddy," by Revoire; "Josette ma Femme," by Gavault; "La Comediant," by Magre; "L'Ami Fritz," by Erckmann-Chatelain; "Ruy Blas," by Victor Hugo; "La Petite Poste," by Cocteau; "La Tosca," by Sardou; "La Souris," by Pailleuron, and "Les Remplacantes," by Eugene Brieux.

GABY TO RETURN

Will Appear Under Dillingham's Direction in
Review "Blow Your Horn"

Gaby Deslys, who has been appearing in Sir James Barrie's "Rosy Rapture" in London, will come to New York in November to begin rehearsals for a midwinter review to be called "Blow Your Horn." The libretto is by Harry B. Smith and the music by Irving Berlin. The review will be presented by Charles Dillingham.

MACCURDY TAKES GOTHAM THEATER

James Kyle MacCurdy, who made such a success with the MacCurdy Players year before last, has again leased the Gotham Theater in East New York from J. J. Maloney, of the B. F. Keith Corporation. Mr. MacCurdy will install a stock company that will include Kate Woods Fluke and other Brooklyn favorites. Charles Umla, Jr., will again act as manager.

The season will begin Saturday night, September 4th. The box office opens at 10 A. M., August 30th, for the sale of seats and enrollment on the subscription list.

Mr. MacCurdy promises a surprise when the name of the opening play, for which he is negotiating, becomes known. It will be announced later.

BALDWIN PLAYERS GO SOUTH

DELUXE (Special).—The Baldwin Players offer as their closing bill of seventy phenomenally successful weeks at the Lyceum Theater, "Alma, Where Do You Live?" They will depart immediately for New Orleans, where they will open Sept. 5 at the Crescent Theater, presenting "Within the Law." The latter part of September there will be another company installed at San Antonio for the winter season. These two companies will be under the management of Walter S. Baldwin, Jr.

C. J. MEREDITH.

A. TOXEN WORM RESIGNS

Considerable interest attaches to the announcement that Mr. A. Toxen Worm resigned as general press representative of the Shuberts last Saturday. At this writing no explanation has been made to explain Mr. Worm's retirement from a position which he has filled with signal success for the past seven years. For several years he represented the Shubert interests in Chicago, and for a long time he was in charge of the press work of the Hippodrome in New York.

STUART WALKER AT PUNCH AND JUDY

Stuart Walker, whose invention of the Portmanteau Theater recently brought him prominently into the limelight, has been engaged by Charles Hopkins as stage director of the Punch and Judy Theater. Mr. Walker worked for several years in a similar capacity for David Belasco. Mr. Walker's Portmanteau Theater is a fully equipped stage, that may be packed in ten cases and moved from place to place.

COAST COMPANY OF "PAIR OF SIXES"

The Pacific Coast company of "A Pair of Sixes," under the acting management of Harry Jackson, opened at Watertown, N. Y., Aug. 23. The company, which is en route to Winnipeg and the Northwest, is headed by George B. Leffingwell and Oscar Figman.

DAZIE DENIES REPORT

Mlle. Dazie, who is appearing in Chicago with "Maid in America," has issued a denial of the report that she was compelled to withdraw from the cast because of a broken ankle. She states that she merely twisted a ligament and was out of the company for two performances only.

"LAW OF LAND" IN ROCHESTER

George Broadhurst's "The Law of the Land," which ran last season at the Forty-eighth Street Theater, will open its second season in Rochester, N. Y., on Sept. 2. Julia Dean will remain at the head of the cast.

WESTERN ASSO'N ACTIVE

Chain of Hippodrome Theaters to Cover Entire
Pacific Coast

SAN FRANCISCO (Special).—The Western States Vaudeville Association, Inc., of San Francisco, and its subsidiaries, the United Theaters Company, Inc., and Hippodrome Company of California, Inc., continue to indulge in a period of activity so strenuous as to attract generally the eyes of amusement men in the Far West. General Manager Sam Harris and his partners in the association solved the problem of catering to the public when, a couple of seasons ago, they secured a long lease on the Adolphus Theater in Los Angeles, which they remodeled, reopened and renamed the Hippodrome. That proved to be the nucleus of a chain of "Hips" that promises to cover shortly the Pacific Coast from Vancouver to San Diego, and eventually the entire Far West. Already the Ackermans-Harris-Brown Syndicate have added houses in San Francisco and in Oakland.

The Hippodrome Company recently disposed of the leases on the Liberty and Majestic theaters in Frisco. They still have the Republic Theater, where at present the entertainment is popular priced musical comedy provided by the Dillon and King players.

A "Hip" opening usually causes a commotion in theatrical circles because of the business attracted from rival playhouses. The Los Angeles "Hip" cut into the attendance of the other popular priced theaters to such an extent that the competing booking interests, in desperation, declared the W. S. V. A. acts "blacklisted," a plan that has proved so far a dismal failure. In San Francisco the reopening of the Gaiety under the Hippodrome Company's banner forced the management of the Empress to hang out a daily "ten cent bargain matinee" sign. Across the bay in Oakland the "Hip" opening brought about an early cut in prices at both Pantages and the Orpheum theaters.

MISS BURKE WITH FROHMAN?

Actress May Appear Under Former Management in Haddon Chambers Play

An interesting report has gained circulation on Broadway that Billie Burke is soon to return to the Frohman forces. During the past week Miss Burke had conferences with Daniel Frohman and Alf Hayman, which, it is said, resulted in a reconciliation between the actress and the Frohman office. Miss Burke's misunderstanding with the firm arose from a premature announcement of an engagement to act in motion pictures.

Should Miss Burke decide to return, she will probably be seen in a new play from the pen of Haddon Chambers. Should she elect to remain under her husband's management, she will appear in a new comedy by Catherine Chisholm Cushing.

Miss Burke will leave within a week for Los Angeles to fulfill a five weeks' engagement with the New York Motion Picture Company. She will be accompanied by Mr. Ziegfeld.

NEW FIRM GETS LONGACRE

Times Producing Corporation Will Take Charge
of House on September 1st.

The Times Producing Corporation, which recently produced "The Girl Who Smiles," will become the tenant of the Longacre Theater on Sept. 1, succeeding H. H. Frazee, whose lease of the house expires on Aug. 31.

It will be the policy of the company to make the Longacre a producing theater on a large scale. A number of musical comedies and dramas will be presented there this season under the direction of Ben Teal. Sam Tauber will be business-manager and general publicity agent of the company.

Mr. Frazee will retain his offices at the Longacre temporarily, but he will be in no way identified with the management.

The Longacre has housed several successes, the most notable of which were "A Pair of Sixes," "Inside the Lines," and "A Full House."

GOSSIP

Mrs. Carrie Shadley, said to be a vaudeville actress formerly of Cincinnati, is charged with shooting and killing Wilbur Selig, near Bryanburg, Indiana, on August 17. She is in jail at Madison, Ind. They are alleged to have quarreled when Selig called at her home.

Benjamin H. von Ottinger has been engaged as company manager of Ned Wayburn's "Town Topics," with Peter Cavanaugh as advertising agent of the Century Theater, where the revue will be produced. John Henry Meers, the globe trotter and for years business representative of John Drew, will manage the new Ziegfeld "Midnight Frolic."

The Clark Ross Production Company, Inc., now occupies offices in the Gaiety Theater Building. Mr. Ross has been on the stage as a player for sixteen years. His first production is described as an Oriental musical comedy with a cast of fourteen and is intended for the "big time." It will be ready early in September. A farce and a dramatic sketch are in preparation.

J. H. Benrimo, who staged "The Blue Paradise," was called upon to play an important role in the musical comedy last Wednesday night. After the performance the members of the cast assembled and presented to the director a gold watch.

A YARN OR TWO

BY JOHN LYNCH.

Joseph Jefferson was a genius who made a great deal of money. This unusual combination of traits did not prevent him from being very human. He was as apt to make mistakes, as susceptible to the wiles of the designing and the unscrupulous as the most impractical of us. At one time he was much impressed with Spiritualism. This need occasioned no surprise. Few persons of the present generation have any idea of the wave of excitement and conviction that swept over this country following the mysterious "rappings" of the Fox sisters in a little town near Rochester, N. Y. Churches were disrupted, family ties severed, and many good minds upset by the new religion. I have been told that sittings were held even beneath the dome of the Capitol at Washington. I can readily believe it. Judging by the way that live statesmen wriggle and twist to get back into office, it requires no great stretch of the imagination to think that dead ones might now and then be willing to lay aside the shroud and resume the toga.

It was said that some of these charlatans made Jefferson believe that he actually did see the ghosts of Hudson and his men in that wonderful act in "Hip Van Winkle," in which, by the way, he was the only speaking character on the stage. They certainly accomplished even a greater feat in making him willingly part with a great deal of his money. Jefferson was anything but a penurious man. He spent money freely for good pictures and other worth while things. But he was practical. It was decidedly unlike him to waste his hard-earned dollars on such flummery.

The elder Sothorn was a great joker. I am afraid that I shall have to admit that he sometimes became that awful pest, a practical joker. As a general thing, however, his pranks were gentle and kindly. He seldom forgot himself to the extent of causing pain or serious embarrassment to his victims. Of course, Jefferson's tales of the spirits caused him no end of mortification. He never tired of drawing Jefferson out, of pretending to believe implicitly all that he told him, and then of turning the whole thing into a joke. As Jefferson was very serious about it all, naturally he was fair game.

In those days the Metropolitan and the St. Nicholas were the leading hotels in New York. The St. Nicholas was particularly noted as the favorite resort for visiting Southerners; there one could always find members of the first families of Virginia, cavaliers from the Carolinas, belles from the eastern shore of Maryland, planters from Alabama, and beautiful creoles from New Orleans. They led a gay, happy life in those almost-forgotten times before the war. They were truly delightful people, but they did have an inordinate pride of birth. Family had become an absolute fetish with them, and their constant boasts of high lineage had passed into a by-word and, to tell the truth, more or less of a joke.

Well, one evening Jefferson happened to run across Sothorn. Full of his pet subject, he at once began to tell of a wonderful and thrilling experience he had been having.

"You never saw anything like it in your life!" he declared. "I met a most marvelous medium named Powell. He took me to his rooms in a hotel and there before my very eyes he materialized Adam and Eve. There cannot be the slightest doubt about who they were. I held a long conversation with them myself."

Sothorn, pretending to be greatly impressed, asked gravely: "Where do you say this took place?"

"At Sweeney's Hotel in the Bowery," Jefferson replied.

Sothorn leaned back in his chair and emphatically shook his head.

"The man was deceiving you," he asserted. "It could not have been Adam and Eve. The thing is impossible."

"But I tell you I talked with them!" kept on the unsuspecting comedian. "I say that it was Adam and Eve!"

"And I say it was not," returned Sothorn. "Adam and Eve would never think of stopping at Sweeney's. Being members of a very old family, they would most assuredly stop at the St. Nicholas."

Some one has said that the actor writes his epitaph on snow. His fame certainly does seem to be somewhat evanescent. It was only the other day that I saw Sol Smith Russell referred to in a journal of good repute as "Saul Smith Russell." And still, in a day not so very long past, Russell had a great following; and his name came pretty near to being a household word. People went to see him who would never think of putting foot inside a theater for any other purpose, unless it might be to see "Uncle Tom's Cabin" or "The Old Homestead." Perhaps this was partly because he was long associated with the "Berger Family of Bell-Ringers" as a singer of comic songs. But he was really an actor of the first rank. It is not too much to say that, in his particular line, our stage has never known his equal.

In Russell's company at one time was an actor who was, without doubt, the laziest man who ever lived. He seemed to have a positive genius for being behindhand. He would be late for rehearsals, late for trains, late in getting on the stage, and late in getting off again. But he was never at a loss for an excuse. His fertility in this direction used to afford Russell a good deal of amusement, although the dilatory fellow was really the bane of his existence. One evening Russell had just spoken the cue

time when, happening to glance toward the wings, he saw this indolent chap sitting in a chair and actually fast asleep. The comedian had to signal to his stage manager and carry off the situation as well as he could. He succeeded in keeping the fact that something was wrong from the knowledge of the audience; but when the curtain fell, the fur began to fly.

"What do you mean by such conduct, sir?" he thundered at the guilty actor.

"Always ready with an excuse, this worthy protested: "It was not my fault, Mr. Russell. I've been ill all day. I have a queer, creepy feeling all over me. I am almost afraid I am going to have a stroke of paralysis."

"Paralysis!" sputtered Russell. "Paralysis! Why, that wouldn't bother you at all, you dunderhead! You are the only man I ever saw who would enjoy paralysis!"

John T. Raymond was an inveterate gambler. It was said that he always snatched coins with himself to see whether he would go to bed at night. Judging from the hours that he kept it is fair to suppose that he generally lost.

At one time a friend of Raymond's met him at the old St. Charles Hotel in New Orleans. The actor was suffering from a severe attack of fever and ague. He was really very ill indeed. His hands were shaking like those of a man with the palsy; his teeth were chattering, and he could not hold his head still. His friend was greatly shocked at his appearance and at once began to expostulate with him for not taking better care of himself.

"You should go to bed at once," he urged. "You ought to have a doctor. You will be in grave danger if you neglect yourself in this way."

"Oh, I'm all right!" chirped poor Raymond. "I'm not a-not really sick. I'm just a-shaking a muscle for the q-quinine!"

STAGE NOTES

Richard Temple has succeeded Ray Atwell in "All Over Town."

Oliver E. Hinsdell has been engaged for the part of Style in "Experience," which opens in Boston Aug. 27.

Joe Drum is doing the press work for Miss May Irwin in "No. 13 Washington Square."

Charles Hopkins has engaged Stuart Walker as stage director for the Punch and Judy Theater this season.

Irene Bordoni arrived last week on the Touraine. She will appear with Edna Janis in "The Missing Link."

Leonora Bradley has returned to New York after her customary summer vacation in New England.

Charles Emerson Cook has been engaged by Charles Hopkins to be press representative of the Punch and Judy Theater.

Rea Martin has been re-engaged to play Peg in "Peg o' My Heart," on tour this season.

Campbell Stratton and wife (Emily L. LeFebvre) have been spending the summer in their camp at Forest Lake, Minn. They will return to New York Sept. 1.

After her engagement in "The Blue Paradise," ends, Frances Demarest intends to retire from musical comedy and study for the opera.

P. C. Foy has taken Tom Walsh's place with James J. Corbett, and will play Tim Mooney in "Brother Bill," opening Aug. 30 at Atlantic City.

Giacomo Puccini and Gabriele d'Annunzio are to do an opera dealing with the world war in an allegorical manner, according to cable reports.

Gypsy O'Brien, who appeared in "Tonight's the Night," has been promoted to a speaking part in "The Blue Paradise."

Donald Macdonald leaves the "Hands Up" cast next Saturday.

Mlle. Vota, a French contralto, has been signed by the Dippel Opera Comique Company to play the Baroness in "The Little Domino," which opens for its second season in Philadelphia on Sept. 23.

Mr. and Mrs. Edward C. Woodruff are on a 2,000-mile motor trip through the East before going to Portland, Ore., where Mr. Woodruff opens on Sept. 5 his second season as leading man of the Baker Players.

Ballymooney and Biddy McGee, a song said to have been written by Trooper Terence Lowry, a soldier in the trenches, has been added to "Chin-Chin," being sung by Montgomery and Stone.

A new dance, pleasantly called "The Dance of the Oiled Nail," is being prepared by Theodor Kosloff, the Russian dancer in "The Passing Show of 1915" at the Winter Garden, as a number in the present Winter Garden production.

Herbert Williams didn't join the cast of "All Over Town" last week in Chicago after all. He was to have succeeded Ray Atwell, but a difference of opinion arose regarding the manner in which he should be advertised and Mr. Williams withdrew.

Ruth Shepley's automobile caught fire in front of the Hotel Claridge last Thursday night, while the actress was motoring in the Belasco Theater, where she is playing in "The Boomerang." The car was destroyed. Miss Shepley was not injured.

"Under Fire" programs now carry this notice: "Under Fire," while dealing with certain phases of the great war, attempts to be neutral, although its characters, being English, Belgian, French, and German, are naturally partisan. The management earnestly requests, therefore, that no member in the audience will indulge in any unpleasant demonstrations which might be offensive either to others in the audience or to those on the stage."

NEWS OF STOCK PLAYS AND PLAYERS



THE TICKER

In the great day of reckoning, what will stock managers say about those bills they have advertised as "successes"? Those, for instance, that they credit with New York "uns, when they and many of their patrons know better. We don't expect stock managers to be experts in advertising, as well as in grease paint and scenery, but we suggest to them a perusal of a certain booklet issued by the Cheltenham advertising agency. Among the points made is that continual pounding on superlatives makes the public so accustomed to them that they have no advertising value.

Ye editor is in receipt of a letter from "The Crescent Boosters of Brooklyn," which makes the 999th—and then some—from that part of the world. B. B. Reid is president of the said Boosters' Club, and he has a stenographer who can spell. Then he addresses ye editor as "Esteemed Sir," details which count. Ye editor is only sorry there isn't room for all the letter, but under the circumstances, as the man said in the play, our . . . won't allow columns of eulogy for Leah Winslow when another leading woman will be at the Crescent this season. We trust that the new organization will be acceptable to the Boosters.

Mr. Reid advocates that Brooklynites spend their money for theaters in their own burg, adding:

"If citizens would give this subject due consideration, our local theaters would have the S. R. O. on display more often in the future than they have been in the past."

"A novel way that several Crescent Boosters have chosen to promote the popularity of their favorites, and at the same time advertise the current play, is this: After selecting a player whose colors one will fly throughout the season, a visit to the house photographer is made and some of her photos bought. They are then placed in a prominent place in one's room, and whenever possible shown to friends and spoken of in a praiseworthy manner. A visit to the playhouse is then suggested, with a request that special notice be given to that particular player. Curiosity prompts the first visit, satisfaction the second, and the third time one gets the habit for keeps, and almost always becomes a subscriber. In this manner the Crescent Players have gained many followers and the theater an increase in its subscription, which is close on to 5,000, so rumor puts it. Little Isadore Martin, our delightful ingenue, and our charming leading lady, Leah Winslow, are neck-in-neck, at the present writing, in popularity, and by the looks of things it will be an even break."

"The Crescent Theater has always attracted a refined patronage by its wholesome plays and by its exceptional company. It is a cozy playhouse, where the players appear near the audience, and all seem like one big family. The slogan of the Boosters of the Crescent is: 'In cultivating the acquaintance of the Crescent playhouse, you associate with refinement,' which is self-explanatory, and has been passed along the Brooklyn Rialto as a most fitting tribute to America's Foremost Stock Organization. In addressing you this letter, Mr. Editor, we do so because you acted as sort of a mediator last season for the Brooklynites who wanted the Crescent Operating Company to produce stock again. Besides, you always appear to show a real interest and fellow-feeling for the play actors of the different stock organizations. We trust you will kindly give this note favorable mention in your next issue, as it may please the management to know how interested the public is concerning its organization, and at the same time let the players know that Brooklynites are active in their behalf and would like to support them through the coming season."

"THE CRESCENT BOOSTERS OF BROOKLYN."
"Per B. B. REID, Pres."

ALBANY

ALBANY (Special).—For the third and last week of the prosperous stock engagement of the Comstock Players at Harmanus Bleecker Hall, "The Case of Becky" was presented in a most thorough and artistic manner by this capable company. May Buckley, who has become a strong favorite here, was given an ovation by capacity audiences. Her exceptional ability as a finished artist was at all times in evidence in her clever interpretation of the difficult dual role of Dorothy-Becky. Thomas Irwin as Dr. Emerson came in for a large share of the honors. Others in the well-balanced cast doing commendable work were Jack Halliday, Don McMillan, Fred Forrester, Margaret Lee, and Joseph Crehan.

May Buckley will immediately commence rehearsals for a New York production under the management of F. Ray Comstock, and Jack Halliday will join the cast of "Stolen Orders." The Buckley-Halliday company will return for an extended engagement at the Hall in March.

During the last act of "The Case of Becky," at the Hall Monday night, Thomas Irwin caught his hand in the electric fan used in the laboratory scene. His fingers were badly lacerated. He never once indicated, however, his suffering but nobly finished the scene. GEORGE W. HERRICK.

CLEVELAND WILL SEE NEW PLAY, "THE ETERNAL MAGDALENE"

Author is Cleveland Man.—Plot Deals With Social Reform Movement

CLEVELAND, O. (Special).—The first performance on any stage of "The Eternal Magdalene," a drama by a Cleveland author whose name is yet to be announced, will be given here on Aug. 30 by the Colonial stock company. Two of the principal characters are a municipal reformer and his wife. He finances a movement to wipe out the tenement of a great city, and his wife, feeling sorry for the women, visits them in their homes. She finds that they are "human like ourselves," says the announcement. Frances Younge, character woman of the company, will play this part.

Last week the company gave "Help Wanted." This week they are giving "Elevating a Husband." On Labor Day they give the last week of the summer engagement, presenting "The Yellow Ticket." After that comes the regular winter season, with "The Bird of Paradise," Richard Walton Tully's play, as the first attraction.



MAY BUCKLEY.

Popular Leading Woman Who Has Just Closed an Engagement in Albany.

PLAYLET BY MISS SHIELDS

PROVIDENCE, R. I. (Special).—At B. F. Keith's last week the Albee Stock company appeared in a big double bill, a farce, "Baby Mine," and a one-act comedy, "A Mother-in-Law De Luxe," written by the Albee company's talented leading lady, Sidney Shields. "Baby Mine" was played with almost marvelous speed and energy. Miss Shields was convincing as Zola and Miss Stanhope was equally effective as Aggie. Mr. Overman's Alfred Hardy was breezy and lifelike, and Jimmie Jinks, the unwilling accomplice, was well taken care of by Berton Churchill. Miss Ray, Miss Rogers, Mr. Miles, Minor Watson, Mr. Aber, and Frank Brady deserve a word of commendation for their successfully contributed bits. The settings should not go unnoticed, for they were very creditably arranged. Much credit is due Mr. Doyle for the skillful manner in which he handled the entire production.

The playlet by Miss Shields was as light in texture as it was brief. It tells the story of a mother-in-law who turns out to be just the opposite to what she is caricatured in the newspapers. At the beginning she scorns a "chaser," and in the end she smokes a cigarette, showing that she is a true sport, much to the disappointment of her son-in-law.

Helen Reimer played the mother-in-law with much of her accustomed understanding, and Miss Ray and Mr. Reimer were good as the young couple. Mr. Brady was natural in his brief appearance as the messenger boy.

Miss Shields's playlet has enjoyed a long and successful run in vaudeville.

Week Aug. 23-28, split programme, Matinees, "Rebecca of Sunnybrook Farm"; evenings, "Passers-by."

REYNOLD A. GRAMMER.

STOCK IN GLOUCESTER

GLOUCESTER, MASS. (Special).—"Tess of the Storm Country" was the opening bill at the Gloucester Theater Aug. 16-18, and Miss Blair in the title-role made an ideal Tess, and with her charming manner made the most of the part. The rest of the company were well received. "Baby Mine," Aug. 19-21.

MAY S. LUKIN.

REORGANIZED SCRANTON COMPANY

SCRANTON (Special).—The reorganized Poll Stock company opened the season of 1915-16 week of Aug. 16 with "The Charley Ball," to excellent business. The selection was a happy one, for it gave excellent opportunities. All the players took advantage of this and gave one of the best performances ever seen here in stock. May Desmond as Ann Cruger and Selmer Jackson as John Van Buren carried off the honors of the evening, with Charles H. Stevens as Dick Van Buren, Edna Archer Crawford as Mrs. De Peyster, Hazel Miller as Boss Van Buren, and Morton L. Stevens as Judge Peter Guernsey Knox, close seconds. Arthur Buchanan, who is always good, as Franklyn Cruger was excellent. Florence Cutler as Phyllis Lee made a very favorable impression, as did Josephine Emery as Mrs. Van Buren. Stewart E. Wilson as Alec Robinson made the most of his part. The remainder of the cast did fine work. The staging under the direction of Augustin Glassmire eclipsed all his former work and stamps him as the best director ever seen here. The scenery and stage settings were beautiful. Altogether the company scored a big success. "The Argyle Case" week of Aug. 23.

C. B. DERMAN.

MARY KENNEDY'S HIT

JACKSONVILLE, FLA. (Special).—Last week Bert Leigh presented the Players at the Orpheum in Willard Mack's play, "In Wyoming." One of the treats of the season was the acting of Mary Kennedy, who only a few weeks ago joined the company. She scored an ovation at every performance. Bert Leigh and Vernon Wallace offered two clever portrayals, and Joseph Remington and Billie Scheller made the most of their parts. Clarence Chase, Edwin Vale, Florence Hill, and Shirley Mayberry did well. The audiences were large and well pleased.

This week Bert Leigh and Florence Hill in "All on Account of Eliza." Underlined, "The Escape."

Mrs. Edwin Vale has joined her husband here.

Hazelle Burgess is resting at her home in Boston. WILLIAM L. ROYKIN.

PLAY IN STOCK AND PICTURES

UNION HILL, N. J. (Special).—Cosmo Hamilton's "Blindness of Virtue," was the offering of the B. F. Keith Players at the Hudson, Aug. 16-21, to excellent business. One of the finest productions of the present season was the result of forceful and realistic acting by the entire cast. Again we were favored with one of Miss Alice Butler's highly amusing character delineations. Her already well-known "wink" and her English "appys and 'ouses" were delightful to see and hear. Her "Cookie" is one of her best performances of the present season. Joseph Lawrence as the vicar and William H. Sullivan as Archie Graham made the most of their roles by some very intense acting. Ann MacDonald was a charming Edie. Frances Stamford as Mary Ann, Dorothy Hammock as Mrs. Pemberton, and Charles C. Wilson as Collins were excellent. This week, George M. Cohan's "Forty-five Minutes from Broadway," the company's first attempt at musical comedy.

"Tess of the Storm Country" following. Coinciding with the appearance of the Keith Players in the "Blindness of Virtue" was the showing of the motion picture version of the play by the Essanay Company at the U. S. Temple Theater. Many interesting comparisons were drawn by the stagegoers here regarding the merits of the silent and spoken drama, curiosity prompting a large number of them to witness both versions of this well-known play.

E. A. GREWE, JR.

PLAYERS AT "HIS MAJESTY'S"

MONTREAL (Special).—The opening of His Majesty's Players under the management of George F. Driscoll at His Majesty's last week was most auspicious, and the company received a hearty welcome. The play chosen was "Big Jim Garrity." Louis Ancke appeared in the name part and gave a strong and well-sustained performance. Marion Barney made the most of her opportunities as Mrs. Dexter. William Webb gave a fine sketch of the drug fiend Dawson. Raymond Capp was excellent as Judge Cragen, and Edward Korne did capable work as the detective. The old favorites all received hearty greetings and numerous bouquets, etc., and all had to respond to the call for "speech."

By a slip of the pen I announced last week that Alsworth Arnold of the Orpheum Players would appear at His Majesty's. Mr. Arnold opens shortly in vaudeville. Caryl Gillen, late of the Orpheum, joins His Majesty's this week, appearing in "The Misleading Lady." Margery Dow and Blossom Baird, who was a member of His Majesty's company last season, will also be seen in this production.

The Orpheum opened its season of vaudeville last week with a strong bill, including: Munroe and Mack, Hal Forde, Campbell and Harris, Horleik Ensemble, Dawson, Macnaughton and Company, Cartmell and Harris, Ed. Foster and Dog, Jackson and Mac, and Collins and Hart. Large audiences attended the performances.

W. A. TREMAYNE.

'FLORADORA' IN ELMIRA

ELMIRA, N. Y. (Special).—Jefferson De Angeli featured in the Royster and Dudley Opera company's revival of "Floradora," Aug. 16-21; large business. De Angeli, in his original role of Tweddle-punch, was very funny and pleased. Anne Bussert did her best work of the opera season as Dolores. She sang in splendid voice and charmed with her happy personality. Carl Gantvoort was a capital Frank Abercote, and never sang better. Stanley Ridges contributed excellent work as Cyrus Gilfillan, and Anna Boyd was an adequate Lady Holyrood. Others who did well were Charles Pingle, R. H. Greenleaf, Lillian Ludlow, and Lillian Hager. The orchestra direction of Eugene Speyer was good and the settings unusually fine. Osborne Clemson and Josephine Iselt in "The Chocolate Soldier," Aug. 23-28.

The Mozart Theater Stock company will open Aug. 30 in "Within the Law." Practically an entirely new company will be offered this season. Harry McKee will continue as director.

J. MAXWELL BEERS.

MISS RAMBEAU IS BACK

LOS ANGELES (Special).—After a rest of several weeks from stock, Marjorie Rambeau returned to the Burbank company last week, appearing in the principal part of "The Yellow Ticket." Louis Benson played the baron, Percy Bronson the count, and Edmund Lowe and Winifred Bryson, with other members of the popular company, were well cast.

Miss Rambeau has been working in a motion picture production. In the near future she will play the lead here in a production of "Saddle Love," a new play by Avery Hopwood, and if it is a success the play will be taken into New York with her featured.

A little later Peggy O'Neill will appear at the Burbank in a new play, "The Cinderella Man."

When "So Long, Letty," comes to the end of its run at the Morosco Theater and "Nobody Home" is put on, Percy Bronson and Winifred Baldwin, of the Burbank company, will have parts in the musical comedy, supporting Blanche Ring.

A MONKEY AT REHEARSAL

DENVER (Special).—Excellent houses at the Deunham thought highly of Grace Huff in "A Butterfly on the Wheel," Aug. 15-21. "Mid-Chance" follows, and Miss Huff will be seen a third week with Carl Anthony in "Prince Otto." Mr. Anthony has been absent on a vacation of several weeks and reached Denver Aug. 18. While on the way from New York in his automobile he was struck by a train in Indiana and escaped with a few scratches, although the car was demolished.

"The Miracle Man" was a hit at the Gardens Aug. 15-21. Charles Dow Clarke handled the serious title-role well. Edith Tallafarro continues to delight good business. She is a social favorite in town. Saturday morning, Aug. 14, a monkey escaped from the animal cages not far from the theater, climbed into the building, and broke up a rehearsal. Miss Tallafarro wisely insisted that the animal be captured before she entered upon the afternoon performance, and after an hour's work and with the help of attendants from the Winter quarters of the Sells-Floto Circus, the monkey was returned to his cage.

Lakeside offered "The Man Outside," week of Aug. 15. Carl Daintree was again seen in the cast. The outdoor spectacle, "The Wrath of War," is to be repeated Aug. 22.

The Orpheum opens Aug. 30 for the season. FREDERICK D. ANDERSON.

THE BARROW-HOWARD PLAYERS

LINCOLN, NEB. (Special).—"The White Sister" was the offering of the Barrow-Howard Players at the Oliver Aug. 16-21. Lotus Robb in the title role was excellent, and Mr. Alcine and the balance of the company gave strong support. The company has proved so popular that Manager Zehring has extended the season until November. "The Belle of Richmond" is in preparation for the week of Aug. 17, with "The Woman in the Case" underlined.

V. E. FRIEND.

BRYANT PLAYERS RESUME

PITTSBURGH (Special).—After a four weeks' rest, the Marguerite Bryant Players opened the Fall season at the Empire Aug. 16-21 in "Forty-five Minutes from Broadway." Marguerite Bryant was a pleasing Mary and Charles Kramer proved an adequate Kid Burns. Among others in the cast were Edith Sinclair (a new member of the company), W. E. Lemuele, Mrs. Edward McHugh, and Jack Morgan. "The Girl of the Golden West," Aug. 23-28.

D. JAY FACKNER.

ERNEST FISHER PLAYERS

ST. PAUL, MINN. (Special).—A lively performance of "The Girl in the Taxi," somewhat modified in regard to risqué situations, was given by the Ernest Fisher Players at the Shubert Aug. 15-21. Billy Kent was in his element as Bertie Stewart, as was Duncan Penwarden as the father. Earl Lee played Percy Peters; Pete Raymond, Frederick Smith; and Genevieve Cliffe was "the girl." "The Man Who Owns Broadway," Aug. 22-28.

JOSEPH J. PFISTER.

MALLEY-DENNISON IN LAWRENCE

LAWRENCE, MASS. (Special).—Announcement has been made that the Malley-Dennison Stock company will open for a season of thirty weeks at the Opera House on Labor Day. The opening bill is "Within the Law." This company enjoyed a profitable season here last year and no doubt will again make good.

MATTHEW C. O'BRIEN.

VALLEY OPERA CO. CLOSES

SYRACUSE (Special).—The Valley Opera company has closed its Summer run of musical comedies. Bad weather counted a lot in dampening the receipts in the box-office, but such a splendid company would do well at any time here with the weather offering half a chance. We hope to see many of this year's faces again next Summer.

FREDERICK E. NORTON.

FORSBERG PLAYERS ORGANIZING

NEWARK (Special).—The Forsberg Players, under the management of Edwin Forsberg and George Jacobs, will open their season at Proctor's Theater on Labor Day. The company has not been fully selected, but those engaged are Charles Dingle as leading man and Thais Magrane as leading woman, and Harold Kennedy as comedian.

GEORGE S. APPELGATE.

STOCK IN JERSEY

JERSEY CITY (Special).—The Charles Reilly Stock company at the Bergen Aldrome is playing to capacity. "Plain Molly" was offered Aug. 19-31. The popular company is meeting with deserved success and will run up to the cold weather.

WALTER C. SMITH.

POLI PLAYERS LEAVE BALTIMORE

BALTIMORE (Special).—Frances Hodgson Burnett's delightfully quaint drama, "Little Lord Fauntleroy," was presented by the Poli Players last week. Large audiences were in evidence throughout the week. Mary Eaton handled the role of Lord Fauntleroy in a most creditable and acceptable manner. Her sister Doris, as Dick, the bootblack, gave a most excellent interpretation. Enid May Jackson handled the role of Mrs. Erroll in her usual finished style, and Carl Brickert appeared to advantage as the Earl of Dorincourt. Frances Williams gave a most delightful performance as Minna. Throughout her conception was most finished. The other members of the company gave excellent support in the minor roles. "What Happened to Mary" is announced for this, the farewell week.

With the performance on Saturday evening the Poli Players will terminate their engagement at the Auditorium, and the theater will once more come under the management of the Kernan estate. For the present Mr. Poli is content to rest upon the excellent reputation he has made in Baltimore, and feels confident that should he ever again secure a theater in this city he will find a host of true friends ready to rally to the Poli standard. For, after all, S. Z. Poli has done a wonderful thing in local theatrical history. He gave theaters the best company since the beloved days of Percy Haaswell at the Lyceum, and continued his successful run there an entire summer. Mr. Poli leaves best wishes for the success of the incoming organization.

The theater will reopen on Sept. 6 with the All-Star Auditorium Players. No member of the present Poli company will appear under the new management. Miss Jackson becomes the leading woman at the Grand Opera House in Brooklyn, Carl Brickert returns to New York to accept an engagement there, and Frances Williams and Bella Cairns rejoin the Hyperion Players in New Haven, when that company opens next week. Messrs. Harry Andrews, Robert Lowe, Cecil Bowser, Russell Fillmore, and John Kline return to the Poli forces in Washington, D. C., and Frank Whitbeck, the local manager, will assume management of Poli's Theater, Worcester, Mass. The roster of the new company has not been announced.

Miss Jackson was operated on last week for a slight injury to her foot. She struck it against the scenery.

DANIEL WEBSTER DELANO, JR.

HYPERION PLAYERS

NEW HAVEN (Special).—S. Z. Poli has announced Aug. 30 as the opening date for the Hyperion Theater, when his organization known as the Hyperion Players will return to New Haven for another season. Jane Morgan, the leading woman last season, will not return with the company, as she has accepted a like position with a stock organization in Nova Scotia, where she will play eight performances a week. Her departure is a great source of regret to her many admirers in New Haven. She will be replaced by Ruth Gates, a stock woman of no small reputation. She appeared last season in support of Wilton Lackaye in vaudeville.

Charles Carver will return as leading man for another year. He writes that he has been spending the Summer at his home in Rochester, and that he expects to return "in fine shape for a strenuous Winter."

Two other great favorites, Frances Williams and Bella Cairns, will also return with the players. They have just closed a most successful season with the Poli Players at Baltimore and are taking a short rest at the home of Miss Cairns' father, Hugh Cairns, in Boston.

Other members of the company to return include Harry Bewley and William Bonney, who will open their fourth successful season in New Haven; John Wilson, juvenile; Paul Cazaneuve, stage director, and Henry J. Oehler, stage manager. Henry Menges will be house manager again. A newcomer is Earl P. Jackson.

The theater has been completely overhauled this Summer, and when the doors are thrown open to the public again a number of decided improvements will be noted. "The Miracle Man" has been selected as the opening bill.

DANIEL WEBSTER DELANO, JR.

STOCK IN CHICAGO

CHICAGO (Special).—The stock company at the National Theater is doing a big business. Albert Phillips and Lella Shaw, who head the organization, have established themselves as big favorites in the four weeks they have been here. Roy Bryant joined the company last week and made his initial appearance in "The Volunteer Organizer," playing the leading comedy role, and doing exceedingly well. Dave Reed, stage director, had to leave the bill owing to the illness of his wife. Harry Holden replaced him.

A stock company presented "The Calling of Dan Matthews," at the Victoria Theater, last week, taking part of the company which Gaskill and McVitty send to the one-nights, and strengthening it with Harry L. Minturn and Nila Mack. This was Miss Mack's first appearance in Chicago, and she won great favor. She is pretty, accomplished and clever.

DONALD STUART.

Wright Huntington, who has been enjoying his vacation at Westbrook, Conn., will spend this week at the Seagirt, N. J., encampment of the Old Guard of New York, of which he is a member.

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CHICAGO

Julian Street and Booth Tarkington Write New Play for George C. Tyler—"Kick In" is a Hit

Chicago (Special).—George C. Tyler, who put on "The Man from Home" in the old Liebler regime, is now, in his new association with Klaw and Erlanger, going to give Booth Tarkington another chance as a playwright. We can't imagine what Tarkington does now with his royalties a regular author, but anyhow Mr. Tyler is willing to help him along. It has already been announced that Tyler, in concert with Klaw and Erlanger, is to have the "Penrod" stories dramatized. Now comes the word that he is to put on a play, "The Ohio Lady," by Tarkington and Julian Street. Mr. Street is an ex-Chicagoan—that's how we know about it. The premiere will be at Columbus in the near future.

"Kick In" is a hit at the Olympic. Richard Bennett plays the Barrymore part, and Clara Joel plays the feminine lead. Both have received flattering notices.

Over at the Cort, Margaret Hillington in "The Life" is another success. It was at this house she made her long run in "Kindling" but even if business continues as big as it is, she will probably have to make the run in another house for it has been announced that "Inside the Lines" is due at the Cort on Oct. 3. Lewis Stone and the New York cast are coming in the Earl Deer Bizzers play.

Victor Herbert will wield the baton when "The Only Girl" opens at the Garrick next Sunday night. This is becoming quite a habit with Herbert. Wilda Bennett, Vivian Weisell, Grace Edmund, Gene Luneka, Thurston Hall, and others of the New York cast will appear. The American at Ashland Avenue and West Madison Street opened as a tradeville house on Monday, under management of Marcus Helman. Acts will be booked by the Western Vaudeville Managers' Association. Three performances a day are given, and bills are changed on Mondays and Thursdays. DONALD STUART.

PLAY PEOPLE IN AUSTRALIA

Comic Opera, Comedy, Birthday Celebration, Banquet, a Death, and General Chat

SYDNEY, AUSTRALIA (Special).—George Williamson has departed from the management of the Adelphi, and opens at the Little Theater Saturday next in "What Happened to Jones." A season of farce-comedy will follow for some weeks, and a good company has been engaged as support. It is some years since "Gentle George" was last seen in Sydney on the boards. George Marlow has returned to the Adelphi with an entirely new company. Kith Buckley is the leading soubrette of this combination. Valentine Sydney (Mrs. Reynolds Denniston) has returned with the company, and will be a decided acquisition.

The Marriage Market "is to open at Her Majesty's to-morrow night. The new company includes Messrs. Derek Hudson, Phil Smith, Leslie Holland, Misses Ethel Cadman, Thelma Raye, Maggie Dickinson, and others.

George L. Goodman celebrated his twenty-fifth entry into the theatrical business during last month, when he was at the Theater Royal, where he also made his first appearance in the same capacity (business-manager) for the old Williamson and Garner firm. Mr. Goodman, commonly termed "Good," has had valuable experience in every branch of the profession, and is widely esteemed all over Australia and in New Zealand. He is at present managing for Muriel Starr at the Criterion Theater. This American actress has won another triumph in "The Law of the Land," and is ably supported by George Bryant, Chas. Milward, and Royd Irwin.

Graham Moffatt's Scottish Players finish their season at the Palace Saturday next in "Buntz." They have played there for eight weeks to excellent business with "The Scrape of the Pen," and only changed the bill to give locals another look at a new Buntz, Miss Jean Clyde, who scored a decided success. Harold A. Bourdon left for New Zealand last week.

Edward Bancroft's "Dandies," at the Coliseum, North Sydney, supply a capital evening's bill. The entertainment is bright from start to finish, and is well mounted. Dorothy Manning, Florence Henderson, Tessie Berne, Herbert Walton, Ben Calvert, and others numbering over a dozen artists, are concerned in this company, which is ably managed by the courteous Rannal Carlyle, who has now been in this capacity for Mr. Bancroft for some years. The other companies in the States report "all well," so Mr. B. cannot grumble.

Messrs. J. and N. Tait announce that the Belgian Band will open at the Town Hall Saturday, July 10, together with several concert artists of Continental repute. They will also direct a season commencing at the Palace July 10. Mena Brae, Gwen Lewis, Frank Halpen, and a few more constitute the party.

Madame Melba has made arrangements with Robert Parker to tour the States with her "Concert Party," which will include Frank St. Ledger, pianist. The tour opens in August.

Edward McLean, one of the local pioneers of the old school of dancing, and a member of Lyster's and various other old opera companies, died June 22, at Raddington. His two eldest children, Eddie and Doreen (the Australian Doreen) returned only a few weeks ago from an extended American tour. The third son, Ray, rejoins the other two about Christmas, having completed his schooling, which was the cause of the separation.

Hugh J. Ward was tendered a banquet by the leading citizens of Sydney at the Town Hall during the week, prior to his departure for America. The function was held in recognition of Mr. Ward's services in connection with the recent patriotic celebrations, at which he so ably directed the movement. He sailed on the Sonoma July 3.

Sylvia Bremer, for some time understudy to Miss Muriel Starr, has left that combination to join the new American company, opening July 19 at Theater Royal, Melbourne, in "Potash and Perlmutter." The American contingent arrived by the Sonoma Wednesday, and the whole combination including Maurice Dudley (stage-manager), and George Harman (producer) left for Melbourne last night. Miss Bremer is to play second lead with this company, which is also under the Williamson management.

The Tivoli "Follies" finish their season to-night, and will then leave for an extensive tour of the other States and New Zealand, with George Portus in charge. Robert Parker, Jack Cannon, Alexander Yakovlenko, Vera Pearce, Isabel D'Ammond, and a host of others constitute the troupe. To-morrow afternoon Hugh D. McIntosh will present an entirely new programme.

BAUCE B. HUTTON.

"GETTING AWAY WITH IT"

PITTSFIELD, MASS. (Special).—A new play about detectives called "Getting Away with It," was produced here last week by the Pittsfield Players. The author is MacPherson Janney, a Quaker. He has been gathering experience with "Life" in New York, and with the Granville Barker company. Also he took lessons from Clayton Hamilton. As a result he claims to have the first crook-play written in ten years without a telephone in it. The story is that of a young man who, while trying to reform newspaper advertising methods, meets a beautiful girl, and the complications begin. In the cast were these players: Ivan Simpson, Wade Boteler, Ann Bradley, Malcolm Duncan, Walter F. Scott, Charlotte Adams, Albert Hickey, Ann Hollinger, George Gaul, Edward Donnelly, Edith Luckett, Grace Bowen, Alfred Clark, John Southern, and Fred Spencer.

Martin Woodworth, of the Academy Players in Halifax, has been appointed acting vice-consul in Halifax for this country by United States Consul General Young. He has already entered on his duties, which will not interfere with his engagement to play with the Academy Players again in their new season, beginning Sept. 6.

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TAYLOR HOLMES

in a farcical play by Lillian Trimble Bradley, entitled

MR. MYD'S MYSTERY

Direction Joseph Brooks.

STOCK NOTES

Pauline LeRoy has joined the Mae Edwards Players at Toronto, Ont., for second business.

After a successful Summer's work with the Frances McHenry Players in Ottawa, Can., Marie Kenedy has gone to Denver, soon to join the Woodward Stock company.

Dudley Ayres left the Hartford company on Aug. 21, and Harry Hollingsworth returned. Bessie McAllister is now playing second leads.

Marjorie Davis is fully recovered from her recent illness, and is now ready to take an engagement as an ingenue. She has been camping during the past month on the lower Chateaugay.

Lionel Morris has been engaged for second business with the Shubert Stock Company at the Shubert Theater in Milwaukee. He appears first in the bill, "On Trial," week of August 29.

Severin De Deyn, the leading man who suffered a paralytic stroke in Hoboken two years ago, is rapidly improving at the home of his sister in Brooklyn, and hopes to be about again by next Spring.

When Wm. M. Miller opens his new stock company at the Knickerbocker Theater in Philadelphia, on Sept. 6, he will use the name of Knickerbocker Players. The first bill will be "Diplomacy." George Barbier will have charge of the production.

After a profitable Summer season at the head of a stock company in Asheville, N. C., Billy Long is enjoying herself at Saratoga Springs, N. Y. Evidently she feels at home in the resorts. She has bought a house with seven acres of ground at Saratoga.

Yessie Farrell, who scored a personal success with the Players' Company in St. Louis this last Spring, will be back with the organization when it reopens at the Park Theater. Mitchell Harris is leading man, Bob McClung character comedian, Louis Calhern juvenile comedian, and Henry Hull straight juvenile.

The Billy Bryant Stock company reports good business through West Virginia. This company is in its third year of continued success, having had only three weeks off in that length of time. The company includes Sam Bryant, manager, Billy Bryant, Prince Carl, Harry Anderson, Charlie Curtis, H. G. Knabb, Bobbie Brown, Violet De Vere, Florence Reynolds, Fanny White, Josephine Costello, and Baby Reynolds.

Florence Maderia will this season be seen at the head of her own company. She will offer some of the best stock plays in a tour of the Eastern and Central States. In the list are "Paid in Full," "The Little Girl

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by Winchell Smith and Victor Mapes

Cast includes:

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FULTON 46th St., West of Broadway Evgs. 8:30. Mats. Wed. and Sat. at 2:20.

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"SOME BABY"

By Zillah Covington and Jules Simonson

Revised and staged by Percival Knight

Cast includes Frank Lator, Emma Jamier, Ernest Stallard, John Arthur, Sarah Biala, Francine Larrimore and others.

That He Forgot," which was played for two seasons by Beulah Poynter, and "Fine Feathers." Fred Dampier is to play leads. The season will open at Hanover, Pa., Aug. 30. Dave Helman is the agent.

A stock company under the direction of Albert Lando is playing this Summer at Whalom Park, which is a suburb of Fitchburg, Mass. The theater is under the management of the Fitchburg and Leominster Street Railway Company. Jack McGrath and Francesca Rotoli are playing leads.

Others in the organization are Mr. Lando himself, Henrietta Bagley (Mrs. Lando), Charles Miles, Fred Roslyn, Lucius Fairchild, Hazel Jones, and Evelyn Newton.

A few lines on correspondence paper inform THE MIRROR that Norman Hackett, since he concluded his stock engagement, in San Diego, has gone to Los Angeles, where he is concluding negotiations to appear in a picture before returning East. And he may play a limited engagement with the Burbank company as well. What's more, he has received offers to play stock star engagements in Oakland, Sacramento and other Coast cities which he may consider before returning to New York.

DEATHS

JANE TRUAX, mother of Maude Truax, died on Aug. 12, at Streeter Hospital in Chicago. Interment took place at Graceland Cemetery.

FRANK FIELD, aged thirty-four, for many years a valued member of the Klark Urban attractions, died on Sunday, Aug. 15, at Bar Harbor, Me. Death was due to heart disease. Mr. Field had just finished a three-day engagement at the Casino, playing in "The Divorce Question" at both Saturday performances. Burial took place in Boston, Mass.

St. JOHN LEWIS, artist and stage painter, died Aug. 21, in the French Hospital of a complication of diseases after a long illness. He was forty-eight years old, and was born in France of Welsh parentage. When twelve years old he had a portrait in the Academy of Art, in London. He came to this country when nineteen years old. He painted much stage scenery for Frohman and Brady productions. He was a partner of Robert J. Law. Mr. Lewis is survived by his wife, whose sister was the late Mrs. Thomas A. Edison, Jr.

SAN FRANCISCO

Margaret Anglin Gives "Iphigenia."—Chronicle Attacks Modern Burlesque

SAN FRANCISCO (Special).—Margaret Anglin presented "Iphigenia" to an audience of 10,000 at the Berkeley Greek Theater on Aug. 14. It was a masterful production of the Greek play. "Medea" was presented Aug. 21 at the same theater by Miss Anglin and her company.

High on the mountain top of Tamalpais "The Taming of the Shrew" was produced Sunday, Aug. 15, under the direction of Garnet Holmes, who has offered many such plays in a novel spot. About 2,000 people climbed the mountain to witness the offering.

"Dry" drama stock will be placed on the market for sale. Films dealing with temperance subjects in dramatic form will be utilized as prohibition arguments by California Progressive Independent Picture Co. of Los Angeles. Ninety thousand shares of stock will be sold. It is estimated that \$40,000 will be required to produce certain films and \$50,000 more to establish headquarters in various States for booking purposes. The Columbia offers Mrs. Campbell for the fifth and last week in a repertory of plays consisting of "Pygmalion," "Searchlights," and "Second Mrs. Tanqueray."

The Alcazar produced for the first time in S. F. George Cohan's play "The Miracle Man," week of Aug. 16, to big houses. Bert Lytell and Evelyn Vaughan were the special attractions. The Cort is offering Guy Bates Post in "Omar" this week for the last of the engagement. "The Clansman" is next.

Joan Sawyer was the trump card at the Orpheum Aug. 15. She danced and all marvelled at her great skill. Other good numbers were Allan and Duddy, Kingston and Ebner, Carlisle and Romer, and holdovers.

The Empress, Pantages, Hippodrome, Republic and Wigwam are crowding the houses at each performance.

The Chronicle attacks burlesque shows nowadays. It has just published a cartoon depicting a manager (in check suit, plug hat, with cigar in mouth, etc.) emptying a can full of refuse out onto an audience. Underneath is the line: "Police reporters gaze at show's vulgarity—views audience that appear to enjoy the tainted jokes and indecencies at the Savoy Theater."

Max Kolb, the comedian, and Edith Whitely will have filed an instrument before the County Recorder in Oakland dividing the Dill property because of "inability to maintain marital harmony." Mr. Dill and his wife have been separated for some time. A. T. BARNETT.

CINCINNATI, O.

CINCINNATI (Special).—The Coburn Players came to town last week to relieve the general dullness of the summer season, which has been given over to vaudeville. The Players opened an engagement at the Zoo Gardens in the Out Door Woodland Theater, and their repertoire for the first week consisted of "The Yellow Jacket," "Midsummer Night's Dream," "Twelfth Night," "Macbeth," "Jeanne D'Arc," and "The Imaginary Sick Man." This is the first appearance of these players in this city and the first summer in a number of years that the Ben Greet Players have not played a season here.

The vaudeville bill at Chester Park Theater last week was headed by the Five Tetsuwaris, Japs, Stanley and Lea, Mahoney and Thomas, Brinkman and Tatum, and Raymond Wilbert. The first three of the season were opened up at People's Theater, where the stock burlesque company there opened for the season with two burlesques for the bill.

The first attraction for the regular season has been announced, but not the date. "Watch Your Step" is the show, and it's coming to the Grand. If the regular season keeps up to the standard of the opener, we may look for a brilliant series of engagements. No announcements have yet been made for the other big house, the Lyric.

All the downtown theaters are still running pictures and doing big business with feature films. JOHN REDHEAD FROOME, JR.

ROCHESTER, N. Y.

ROCHESTER, N. Y. (Special).—Saturday night marked the opening of the burlesque season at the Corinthian. "Hello Girls" was the attraction. Anita Marceau sang the leading part.

Al G. Field's Minstrels will be heard at the Lyceum, Wednesday, Aug. 25, matinee and night. The Gordon is showing Paramount Pictures, and the Regent the Metro program.

It is announced that the vaudeville season at Temple Theater will not open until Monday, Sept. 6, owing to the fact that the vaudeville actors do not wish to begin work until that date. The Vaughan Glaser Stock company continues at the house. Mr. Fris is still manager, under J. H. Moore. The bill for the first week includes Mabel Rene, Doyle and Dixon, and Burnham and Irwin. The headline attraction has not yet been selected.

A new electric sign with a fountain effect is to be installed in which the names of the three headline acts may be displayed. A number of other improvements are planned. BOB HOGAN.

BUFFALO, N. Y.

BUFFALO (Special).—The Star Theater will begin its regular season Thursday evening, Aug. 26, on which occasion "Just Outside the Door" will be presented for the first time upon any stage. This is Jules Eckert Goodman's new play, managed by Henry Miller.

The season at the Teck Theater will open on Aug. 29, when Walker Whiteside also will present a brand new play, "The Ragged Messenger."

The Lyric Theater has been taken over by a company of New York capitalists, who are represented in Buffalo by Harold S. Franklin. Ever since this theater closed it has been in the hands of Thomas Lamb, the architect.

At the Gayety Theater, week of Aug. 16, Manager Taylor's offering was "The Girl Trust." Frank A. Burt, the leading comedian, assisted by Maud Heath and a clever company, presented the "Bianchists" or "Two Husbands to One Wife" to crowded houses. Come, week of the 23rd, "The Rosebud Girls." At Shea's Theater, week 16th, Nat Wilk and Lillian Shaw divided headline honors. Natalie and Martin Perari had a graceful dancing act. Week of the 23rd, Fritz Scheff comes. John Lund appears as Miss Scheff's conductor. BARKER.

ELGIN, ILL.

ELGIN (Special).—"The Prince of Tonight" will open the season at the Grand on Aug. 20. W. B. Newman, touring house manager, beginning Aug. 29, he will supply vaudeville the first half of the week and stock the latter half. Mrs. J. A. DUMSER.

BLANCHE RING ENTERTAINS

LOS ANGELES (Special).—Blanche Ring entertained with a dinner dance at Bianca Villa, her beautiful Hollywood home, as a farewell fete to Geraldine Farrar and in honor of the birthday of David Belasco. The guests included Miss Farrar, Mr. and Mrs. Sidney Farrar, Mrs. David Belasco, Mrs. Maurice Gost, Mr. and Mrs. Thomas Meighan (Frances Ring) and their house guest, Mrs. V. Armstrong Wall of San Francisco; Charles Winninger, Mr. and Mrs. Lloyd Jones and Mrs. Bel Kelley of Lancaster; Mr. and Mrs. Walter E. Story; James Sullivan, Orrin Johnson, Miss Margaret Leslie, Mr. and Mrs. Joseph Montrose, Helen Ware, Walter Catlett, Mr. and Mrs. Percy Bronson, Charlie Chaplin, Mr. and Mrs. Douglas Fairbanks, Mr. and Mrs. Harry Williams, Frank Connor, Pedro de Cordoba, Mr. and Mrs. Cyril Ring (Charlotte Greenwood), and others. Miss Ring is to head a production of "Nobody Home" at the Morosco Theater.

HARTFORD, CONN.

HARTFORD, CONN. — A musical comedy stock company is the attraction at the Star. The Grand reopens on Aug. 23 with "The Gay New Yorkers." This theater is one of the most up-to-date burlesque houses in the country. Parson's Theater is undergoing repairs, but will be opened in September as scheduled. The Palace is drawing the usual large attendance. Feature pictures are the chief attraction at the Hartford. SEYMOUR WENTISS SMITH.

SYRACUSE, N. Y.

SYRACUSE (Special).—The season at the Bantable Theater opened Monday, Aug. 23, with Joe Hurlic's "Girl Trust" company for an engagement of three days. The policy of the house will be practically the same as that of former years. During the first half of each week burlesque shows from the Columbia No. 1 circuit will be the attraction, and for the latter half, drama and musical comedies.

Al G. Fields and his minstrels opened the season at the Empire Theater Aug. 24, with two performances. FREDERICK E. NORTON.

LAWRENCE, MASS.

LAWRENCE, MASS. (Special).—A \$5,000 Seeburg organ has been installed in the Broadway, a moving picture house, by the M. Steiner & Sons Co. of Boston. This is the first theater in Lawrence to have an organ, and the large audiences of this house appreciate the fine music.

Frank Boschetti has purchased the Star, a moving picture house on upper Broadway. He is also the owner of the Cosmopolitan in this city, and the Majestic in Haverhill.

Work is progressing rapidly on the new Empire Theater, and it is expected that the opening performance will be given on Oct. 4.

The Victoria will show the new serial, "Neal of the Navy." MATTHEW C. O'BRIEN.

KINGSTON, ONT.

KINGSTON, ONT. (Special).—After a very successful season of high class vaudeville and Paramount Pictures, the Grand Opera House closed last week for extensive improvements. It reopened on Aug. 23, with a new line of vaudeville and pictures.

Geoffrey O'Hara, who is known to the profession as Jeff Godfrey, composer of Al Johnson's big success, "Tennessee, I Hear You Calling Me," while visiting friends in the city recently was called upon to fill the place at the Grand of an act which met with an accident and could not work. Mr. O'Hara broke in a singing and pianola act that pleased so well that he was re-engaged for another week and drew capacity business. ED. CHARLTON.

JACKSONVILLE, FLA.

JACKSONVILLE (Special).—The opening of the Duval Theater as a vaudeville house under the management of Chas. A. Leach, Jr., manager of the Orpheum, has been postponed from Sept. 5 to 10.

With an improvement of the offering at the Grand, the musical tab is enjoying much better business.

The Arcade did capacity business the days Mary Pickford in "Rags" was shown. "The Secret Orchard" also drew capacity.

E. O. UDEMAN.

EVANSVILLE, IND.

EVANSVILLE, IND. (Special).—The Wells-Biton Theater will open in September with high-class productions. Exact date will be announced later.

The New Grand is being re-decorated for the coming season. Otto Meyer will be manager, succeeding William McGowan, who goes to Des Moines, Ia. Mr. Meyer is an Evansville young man, and has had quite a training in the theatrical field, being associated with Mr. McGowan and later on being manager of the Grand at Terre Haute. The Grand will play Orpheum vaudeville, prices advanced slightly over last year. M. M. HAAS.

POUGHKEEPSIE

POUGHKEEPSIE, N. Y. (Special).—Collingwood Opera House opened the season with "Peck's Bad Boy." The company was good and business was satisfactory. "A Fool There Was" played to a good house, Aug. 18. Neil O'Brien's Minstrel company played to large audiences. Aug. 14 brought Miller Bros. a "101 Ranch," featuring Jess Willard. Business good. A. EDWARD WALKER.

ROCKFORD, ILL.

ROCKFORD, ILL. (Special).—The Palace Theater, after a general cleaning up, re-opened last week with the Langtons heading the bill. Neil Abel, the Raymond Sisters, Cole Russell, Davis, and the Novelty Clowns all appeared.

A. J. Damon succeeds Mr. Lake as manager of the Palace. Mr. Damon has been manager of the Orpheum and Majestic Theaters here for the past five years, and his advancement is merited.

Barnum & Bailey showed here the 13th. They had an ideal day and played to big business. HARRY F. NORRIS.

MCKENZIE, TENN.

MCKENZIE, TENN. (Special).—The Lyric Moving Picture Show, refurbished, has opened again with F. R. Kimmel, manager.

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WANTED.—Musical novelties for musical act, such as chimes, xylophone, sleigh bells, marionettes, etc. Harvey Means, 113 Arch Street, Philadelphia, Pa.

Clarksville, Tenn., is approaching completion, and the owners hope to have same in use by Sept. 15. CLYDE KISSAM.

CORY, PA.

CORY, Pa. (Special).—Loring's Revue opened at Coronet Park Theater, Jamestown, N. Y., this week for balance of the season, offering a series of musical tabs, changed twice weekly. The company succeeds vaudeville, which has been played throughout the summer. Pictures have such a hold on the theatergoers that it is feared the road attractions will do very poorly here. Last season, with a show about twice a month, not a company made any money. Booking agents are reported disgusted with the local business during the past few seasons. M. J. BERLINER.

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BOSTON

Selwyns Actually Bought the Cort Theater—
Make Fred Wright Manager

BOSTON, Aug. 24 (Special).—It transpires that the Selwyns have not merely leased the Cort Theater, but have bought the house from the New Haven Road. The first two moves of the new owners have both been good ones: they have re-named the house the "Park Square," and they have turned the management over to Fred E. Wright, the popular and efficient manager of the Plymouth, the local Liebler house. Mr. Wright will continue at the Plymouth also. He has begun his tenure of office at the Park Square by replacing the enormous lettering on the walls with a still bigger legend proclaiming the theater's new name, and by adding the brick-strewn area that projects into the Square. Charles W. Hayes represented the Selwyns in the business transactions.

Mayor Curley's moral code for theaters has been distributed among the managers. It hasn't enough items to be called a decalogue, but it can safely be called a catalogue, and these are summaries of the six provisions: All performances shall be confined entirely to the stage, and no female artist will be permitted to mingle with the audience. Wearing of one-piece union suits by females shall be prohibited. Portrayal of a moral pervert shall be prohibited. There shall be no music dances, known (so says the official decree) as "hooshy" and "apache" dances. No dope fiend shall be portrayed. Managers must aim to eliminate indecent suggestions.

In spite of all this the managers have gone right on planning a regular theatrical season. It began last night with "Nobody Home" at the Wilbur, and will get further impetus when "Experience" re-opens the reason at the Shubert. The other houses will open as follows: Aug. 30 the Park Square with "Twain Beda"; Labor Day, the Tremont, with "The Song of Songs"; the Colonial, with "The Girl from Utah"; and the Plymouth, with "The White Feather"; on Sept. 13, the Hollis, with "She's in Ararat"; and on Sept. 20, the Toy, with "General John Regan."

Sam Hume has been doing an interesting thing out in Berkeley, Cal. He and Mrs. Hume have been spending the summer there. Mr. Hume—who, it will be remembered, organized a striking exhibit of the new stage decoration last season—staged for the Race Betterment Foundation at Berkeley a masque called "Redemption." Porter Gannett did the costumes, and the combination of settings, costumes and the book by Sheldon Cheney was so impressive that there is a strong possibility that the production will be brought to Chicago, New York, and Boston.

Manager Ferguson of the Boston begins this week a bi-weekly change of bill instead of the week run. The Fadedettes Orchestra continues to attract many to the old playhouse. And, not to be outdone, the Bijou has installed an excellent string quartette—the first instance. It is safe to say, in which genuine chamber music has accompanied the pictures.

Ernest Chendish is now playing Youth in "Experience." The new Triangle Film company is said to be on the point of acquiring a Boston theater. Lester Loneragan's choice for the first play under his directorship, which opens Sept. 20, is "General John Regan," not hitherto seen in Boston.

The Shuberts will begin their tenancy of the Boston Opera House with a production in which they will set themselves a fast pace—nothing less than "A Dragoon's Madonna." Opera House attraction, "Life." What the new tenants do with a house that has always been more or less of a white elephant will be followed with keen interest.

Andrew Mack, in "Arak-Na-Pogue," played to capacity business at the Majestic last week, and continues in the same play this week. Helen Lowell has sued Charles A. Dooley and the Massachusetts Amusement company, lessees of the Majestic, for failure to keep a contract with her whereby she was to appear with the summer stock company during the week of Aug. 9.

FORREST IZARD.

NEWARK

NEWARK, N. J. (Special).—The Shubert Theater will open its season Labor Day, with a return engagement of "Pez o' My Heart." Manager Les Ottolenghi has booked "A Pair of Silk Stockings," "Nobody Home," and other successes.

There were some doubts as to whether the Newark Theater would be torn down this season, but it is now decided that the old building will be used for at least one more season, opening Labor Day. Manager George W. Robbins announces "Potash and Perlmutter," "It Pays to Advertise," "On Trial," and "Kick In."

The Orpheum Theater will be confined to moving pictures. Morris S. Schindler will manage the house. The Victor Florentine Military Band has been engaged for the first three weeks, to be followed by Victor's Melange.

Miner's Empire Theater opened the season last week with Billy Watson's "Beef Trust," giving an excellent performance with the following cast: Billy Watson, Frank Lombard, William Swan, Billy McMan, Billy Bowers, O. W. Braddock, Jean Leighton, Kathryn Pearl, and Violet Pearl, and not forgetting the five-thousand-pound chorus. This week, Al Reeves's Entertainers.

GEORGE S. APPELGATE.

WORCESTER, MASS.

WORCESTER, MASS. (Special).—A very entertaining bill was offered at the Plaza last week. Prominent were Seldon and Bradford, a pleasing couple, who sing popular songs. The lady member of the duo sustained a severe injury at the close of her first number Monday, but went through the rest of her act bravely, using her injured arm in a vigorous tambourine number. Others on the bill included Cliff Bailey, a clever clown, Kyrie Sisters, xylophone artists, and the Honey Boy Minstrels, seven artists from the ranks of the George Evans's Honey Boys. Feature pictures were shown.

The Grand and Pleasant are giving pictures. Worcester Theater opens the last of the present month under the management of Frank D. Shea. Some of the attractions booked are "Experience," "The Garden of Allah," Montecore and Stone in "Chin-Chin," John Drew, Maude Adams, and "Maid in America."

FRANK H. ORDWAY.

ANNAPOLIS, MD.

ANNAPOLIS, Md.—Motion pictures are still with us. The Colonial, the Lyric, and the Palace are all presenting them to fair business. W. F. HOLIDAY.

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ANGLIN, Margaret: Berkeley, Cal., 12—Indef.
BOUMERANG, The (David Belasco): N.Y.C. 10—Indef.
CAMPBELL, Mrs. Patrick: Frisco July 19—Indef.
COHURN Players: Cinti. 10—28.
EXPERIENCE (Wm. Elliott): Boston 28—Indef.
BROTHER Bill (B. Iden Payne): Atlantic City, N. J., 30—Sept. 4.
HE Comes Up Smiling (A. H. Woods): Chgo. 20—Indef.
HODGE, William (Messrs. Shubert): N.Y.C. 30—Indef.
ILLINGTON, Margaret (Selwyn and Co.): Chgo. 8—Indef.
IRWIN, May (Kurt Elsfeldt): N.Y.C. 23—Indef.
IT Pays to Advertise (Cohan and Harris): Atlantic City, N. J., 23-28, Chgo. Sept. 5—Indef.
JUST Outside the Door (Henry Miller and Klaw and Erlanger): Buffalo 28-28.
KICK In (A. H. Woods): Chgo. 16—Indef.
LAST Laugh (Messrs. Shubert): N.Y.C. July 29—Indef.
LAW of the Land (Wm. A. Brady): Rochester, N. Y., Sept. 2.
MANN, Louis (Messrs. Shubert): N.Y.C. April 8—Indef.
MR. Myster (Joseph Brooks): N.Y.C. 16—Indef.
OMAR, the Tentmaker (Tully and Buckland): Oakland, Cal., 23-28.
PAIR of Sixes (H. H. Frazee): Phila. Sept. 6—Indef.
POLLYANNA (Klaw and Erlanger and Geo. C. Tyler): Detroit 23-28, Chgo. 30—Indef.
ROLLING Stones (Selwyn and Co.): N.Y.C. 17—Indef.
SOLDIER of Japan (Oscar Graham): Peabody, Kan., 25, St. John 26, Macksville 27, Helpe 28, Conway Springs 30, Oxford 31, Okene, Okla., Sept. 1, Thomas 2.
SOME Baby (Henry B. Harris Est.): N.Y.C. 16—Indef.
SONG of Songs (A. H. Woods): Boston Sept. 6—Indef.
THILBY (Joseph Brooks): Atlantic City, N. J., 30—Sept. 4, Toronto 6-11.
TWIN Beds (Selwyn and Co.): Boston Sept. 6—Indef.
UNDER Fire (Selwyn and Co.): N.Y.C. 12—Indef.

WHITE Elephant (Julius Stein): Charter Oak, Ia., 25.
Manilla 26, Persia 27, Panama 28, Neola 29.
WHITESIDE, Walker (John Co.): Buffalo 30—Sept. 4.

TRAVELING STOCK

ANGELL: Richford, Vt., 23-28.
BOYER, Nancy: Williamsport, Pa., 2-28.
BOYLE, Jack: Independence, Kan., 23-28.
BRYANT, Billy: Montgomery, W. Va., 23-28.
BURROWS: Oconto, Neb., 23-28.
BYERS, Fred: Galesville, Wis., 23-28, Plattville 30—Sept. 4, Westfield 6-11.
CHASE-Lister: Harlan, Ia., 23-28.
CORNELL-Price Players: Rensselaer, Ind., 23-28, Rochester 30—Sept. 4, Flora 6-11.
EARLE: Hicksville, Ind., 23-28.
EWING, Gertrude: Chillicothe, Mo., 23-28.
GORDINIER: Farmington, Ill., 23-28.
GRAHAM: Hunter, N. Y., 23-28.
KELLY, Sherman: Lake Geneva, Wis., 23-25, Beloit 26-28.
LEONARD Players: Worth, Mo., 23-28.
MALLORY, Clifton (J. M. Harter): Camp Point, Ill., 25, La Harpe 26, Clinton 27, Sullivan 28.
MANNING, Frank: Delphos, Kan., 23-28.
NATIONAL: Sharon, Wis., 23-28.
PHILLIPS, Shaw: Chgo. 1-Sept.
PRICE Popular Players: Cambridge, N. J., 14-28.
SAVIDGE: Winside, Neb., 23-28.
VINTON, Myrtle: Williamsburg, Ia., 23-28.

OPERA AND MUSIC

BLUE Paradise (Messrs. Shubert): N.Y.C. 6—Indef.
GIRL from Utah (Chas. Frohman Corporation): N.Y.C. 9-28, Atlantic City, N. J., 30—Sept. 4, Boston 6—Indef.
GIRL Who Smiles (Times Producing Co.): N.Y.C. 6—Indef.
HANSER, To (Messrs. Shubert): N.Y.C. July 22—Indef.
LADY in Red (Herndon Corporation): Chgo. May 17—Sept. 4.

LILAC Domino (Adreas Dippe): Washington Sept. 6-11.
MAID in America (Messrs. Shubert): Chgo. June 3—Indef.
MOLLY and I (Jones, Linch and Schaeffer): Chgo. 27—Indef.
MONTGOMERY and Stone (Chas. Dillingham): N.Y.C. 16—Sept. 4.
NOBODY Home (F. Hay Comstock): Boston 23—Indef.
PARSONS Show of 1915 (Messrs. Shubert): N.Y.C. May 29—Indef.
PRINCESS Pat (John Cort): Atlantic City, N. J., 30—Sept. 4, Phila. 6—Indef.
SANTLEY, Joseph: Chgo. May 30—Aug. 28.
SARI (Henry W. Savage): Chgo. 22—Sept. 4.
ZIEGFELD'S Follies of 1915 (Florenz Ziegfeld): N.Y.C. June 21—Indef.

MINSTRELS

DUMONT'S: Phila. 28—Indef.
FIELD, Al. G.: Ashtabula, O., 26, Youngstown 27, 28, Columbus 30—Sept. 4, Louisville, Ky., 6, 7.
RICHARD and Pringle (Holland and Filkins): Chgo. Cal., 25, Oroville 26, Marysville 27, Gridley 28, Sacramento 29, Martinez 30, Antioch 31.

CIRCUS

BARNES, Al. G.: Corvallis, Ore., 25, Albany 26, Salem 27, Eugene 28.
BARNUM and Bailey: Appleton, Wis., 25, Wausaw 26, Green Bay 27, Menominee, Mich., 28.
HAGENBECK - Wallace: Monticello, Ill., 25, Pana 26, Centralia 27, Effingham 28, Evansville, Ind., 30.
101 RANCH Wild West: Reading, Pa., 25, Lebanon 26, Harrisburg 27, Lewistown 28.
RINGLING Brothers: Spencer, Ia., 25, Sheldon 26, Algona 27, Austin, Minn., 28.
SELS-Floto-Buffalo Bill: Aurora, Mo., 25, Springfield 26, Carthage 27, Venita, Okla., 28.

MISCELLANEOUS

LUCEY, Thomas Elmore: Wilcox, Neb., 25, Cozad 26, Edgar 27, Marysville, Kan., 28, Onaga 29, Horton 30.
SOUSA'S Band: Willow Grove, Pa., 15—Sept. 12.

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Fitzgerald, Edw., Jas. Fraser.
Frank Ferguson.
Greiner, Phil.
Hohl, Arthur, Frank Harrington.
Richard Herndon.
Jackson, Harry.
Kelly, J. G., Frank Kintzing.
Lawrence, Wm., Herbert

Lloyd, Joe Lee, Homer Lind, Wado Leroy.
Meacham, Paul, B. MacQuarrie.
Nelson, Arthur, Larry Neims.
Owens, Wm.
Richardson, Walter, Clarence Rogerson, Willard Robertson.
Simons, Teddie, Jno. Sully.
Harry Stafford.
Wainwright, Wm., W. J. Weimer.

WOMEN

Beardsley, Dorothy, Maud Babcock, Louise Berggreen, Crossman, Henrietta, Miss

Corrine, Estelle Clayton, Emma Chase.
Davenport, Daisy, A. De Gerbeau.
Gagon, Mrs. C. J.
Hathaway, A.
Lee, Lillian, Bertha Le Moine.
Murray, Eloise, Carmen Morretti, Mrs. Pillar Moran, Gertrude Millington.
Smith, Laura, Bessie Stewart, Anna Straghan.
Thorne, Mabel, Mildred Thomas.
Winlocke, Isabelle, Jessie Watson.

ORPHEUM IN SPOKANE

SPOKANE, WASH. (Special).—The Empress has inaugurated a programme of five acts of vaudeville and three of moving pictures, the changes to be made every Sunday.
Joseph Muller returned to Spokane this week with the announcement that the Orpheum vaudeville circuit may be returned to Spokane. The Auditorium or the American may be used by Mr. Muller as the home of the Orpheum shows in Spokane. It is planned to open the week shows here on Saturday night and close the following Friday, thus permitting Sunday openings on the Coast.
Eugene Levy of Seattle, left Spokane Aug. 13 with a five-year lease of the local Loew theater in his pocket. H. J. Brown, of Seattle, will manage the show house, which will probably open Aug. 29. The name will be changed before the opening.
Al. Jolson in "Dancing Around" will open the season at the Auditorium Aug. 27 for a three days' stand.
The patronage at the Clemmer Theater during the past two weeks has been so heavy that Manager H. S. Clemmer will put on "The Birth of a Nation" for a third week.
Jessie Shirley (Mrs. Harry W. Smith, of Spokane) returned this week after closing her season's vaudeville work in the East.
W. S. McCREA.

ST. PAUL, MINN.

ST. PAUL, MINN. (Special).—Extremely warm weather affected the business of "Sari" at the Metropolitan. Fred Meek, who closed the Metropolitan season last June as company manager for "Everywoman," reopened the house in the same capacity with "Sari."
Manager Burroughs of the Orpheum opened his house with an excellent bill Aug. 15-21, headed by "A Telephone Tangle" and Rooney and Bent. Beaumont and Arnold and Coakley, Haney and Dunlevy were also in evidence. Harry Giblin has charge of the box-office. Arthur J. Salmon is assistant treasurer.

The Star, where Sunday performances in Yiddish have been given recently, reopened with burlesque Aug. 22.
Hugo Lutzens, 25, Paul boy, headlined at the Empress Aug. 15-21.
Marquerite Nelson, who has appeared several times with the Fisher Players, has joined the "Sari" chorus.
C. M. Flaudrau is now dramatic and musical critic for the Pioneer Press-Dispatch.
JOSEPH J. PFISTER.

PICTURES FOR CAMPAIGNING

MANCHESTER, N. H. (Special).—The Hon. Albert W. Noone, the wealthy Peterboro manufacturer and Democratic candidate for Governor, has decided to use motion pictures in his campaign. Already he is talking about their educational value.
Manager William O'Neil of the Palace has returned from New York city, where he completed his bookings for the vaudeville season. The house opens Aug. 30.
The Dorner-Bowers Players opened the stock season at the New Park here last week with "Arizona." Fair houses greeted the opening.
J. J. MAHONEY.

MUNCIE, IND.

MUNCIE, IND. (Special).—Wipon Grand, Geo. S. Challis Mgr., Aug. 16, Harry Hastings, "Tango Queens", 20, "The Americans", 21, "Peck's Bad Boy".
Columbia Theatre, Ray Andrews, Mgr.: Pictures.

SEATTLE

SEATTLE, WASH.—At the New Pantages, Maude Leone and vaudeville. Good business prevailed. Moore and Metropolitan dark.
At the Empress the Six Abdallahs and vaudeville. Lois, Barnum, the Hypnotist.
Motion pictures at the Alaska, Alhambra, Class A, Clemmer, Colonial, Grand, Liberty, Mission, and Melbourne.
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VAUDEVILLE

FREDERICK JAMES SMITH—Editor



"Sumurun," Produced by Gertrude Hoffmann, Is a Triumph of the Varieties



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CAN vaudeville appreciate the best?

We stake the success of Gertrude Hoffmann's representation of the Max Reinhardt's "Sumurun" upon our faith in the varieties. Frederick Freska's wordless tragedy is exotic, imaginative, tremendous in its passionate depth.

One of the Thousand and One Nights

"Sumurun" has to be done exquisitely to be moving. The Hoffmann production of this tale of the "Thousand and One Arabian Nights"—thanks to Richard Ordynski, the original producer, who served his apprenticeship under Reinhardt—has the spirit, the imagery, the coloring conceived by the German stage master. All in all, of course, it doesn't measure up mmo-dramatically to the Winthrop Ames's (Casino) "Sumurun," but the result is a splendidly noteworthy achievement.

"Sumurun" has been condensed and quickened, now running over an hour. The romance sweeps unerringly to its tragic denouement. The dancing slave of a hunchbacked clown, from her grated casement window, catches the eye of the son of the great Sheik. She creeps down to meet him, and the clown, madly but hopelessly in love with the girl himself, realizes the turn of fate. So, when the great Sheik passed through the bazaar and admires the dancer, in jealous rage he sells the girl.

Love in Ancient Bagdad

In the nearby carpet shop of Nur-al-Din, the ladies of the harem are buying laces and silks. Nur-al-Din comes to love Sumurun, the Sheik's favorite, at sight, and she looks upon him with favor. The whirl of romance carries every one to the Sheik's palace. There the web of the dancer's enchantment enmeshes the Sheik, his son, and the unhappy hunchback. Lurking in the shadows of the old Sheik's room, the clown sees the enchantress entice her lover to murder his sleeping father. The hunchback awakens the Sheik. Then the old man remorselessly kills his son, and is himself murdered by the clown, who, in turn, strangles the enchantress. As the tragedy stills the harem, Sumurun and her lover, Nur-al-Din, go forth to freedom, while the wretched hunchback is led away a prisoner.

"Sumurun" is fatalistic, sensuous, and passionate. It paints an exotic dream picture of a bizarre land without morals. The Sheik of love of the enchantress, cruelly glides his sword across the throat of his son without compunction. Death lurks in the harem's shadows. It is an elemental story of love, hate, and jealousy. Underlying the pantomimic story is the music of Victor Hollaender, splendidly graphic in depicting the sweep of emotions and passions. Motifs are interwoven with compelling effect.

Ordynski's Splendid Staging

Mr. Ordynski restaged "Sumurun" with understanding and artistic discernment. The eight scenes are exceedingly well done. The bazaar with its throngs and the interior of the clown's little theater with its motley audience are full of color and movement. The passing of the characters in fantastic panorama on their way to the Sheik's palace is finely effective in



MADAME PAULINE DONALD.

Her Recent Debut at the Palace Was Very Successful.

its simplicity. The harem itself is picturesque with its glittering background and its dancing girls, but most dramatic of all is the bedroom of the Sheik, where the ruler awakens to find his son in the arms of the slave and forthwith slays him. Here the stage is enveloped in darkness, save for a huge lantern shedding its shimmering glow down through filmy white draperies upon the bed. The flowery pathway, extending from the rear of the auditorium to the stage, is utilized. Nur-al-Din and his followers make their entrance by it, and the young rug merchant and Sumurun finally retire along its course.

Miss Hoffmann as Slave of Fatal Enchantment

Miss Hoffmann really reveals pantomimic skill far beyond anything we thought possible. Where Frauline Leopoldine Konstantin as the Slave of Fatal Enchantment, was sinuously Oriental, Miss Hoffmann is bizarre, interesting, and graceful, if lacking in variety in the earlier scenes. In the final moment—in the Sheik's room—she catches more of the Eastern seductiveness and makes a striking picture.

Mr. Ordynski, the producer, himself admirably plays the hunchback, done at the Casino by Emil Lind. The clown becomes a vitally tragic figure of love and hopelessness in his hands. The other players of the cast, unfortunately, seem unable to get away from a

suggestion of the West rather than the East. Cecil Jacque Archer is pretty and effective, indeed, as Sumurun, but not Oriental, while Guarany Schriff is more in the spirit as her maid. Charles Henderson gives some force to the role of the mighty Sheik. The haremites revealed thorough training, but they seemed nearer Forty-second Street than ancient Bagdad.

Here and there at the New Brighton theater premiere, the production naturally lacked smoothness, and the lights were at times loosely handled. It would be far better, for instance, to dispense entirely with the footlights. A softer lighting could be obtained from the wings and flies. Explanatory notes are flashed between scenes. While these are well written, we believe they might be dispensed with, since they cut into the fragile atmosphere conjured up by Reinhardt.

The orchestra, augmented to some thirty pieces, is excellently handled by Max Hoffmann.

"Sumurun" is the biggest thing ever done in vaudeville. It should remain at the Palace for weeks.

Grace Fisher's Songs

Grace Fisher sings of-the-minute songs. Once she gets a special delivery letter over the footlights and sings this message from it:

"If this makes a hit, I'll marry you in June,
If I don't, there'll be no honeymoon."

Miss Fisher finishes with a medley of Irish songs, in which an elderly woman in the audience is used as a plant. We aren't in favor of plants. Nowadays the restless person sitting beside you is likely to burst into song at any moment. And we particularly dislike the lengthy use Miss Fisher makes of this white-haired assistant.

Vaughn Comfort and John King were at the New Brighton in their blackface skit, "Coon Town Minstrels," in which Comfort plays a darkey lawyer, and King portrays both halves of an ebony couple in quest of a divorce.

"You may have to pay her alimony," warns Comfort.

"If I get her in an alley," comments King, "I'll bus' her head open!"

(Continued on page 18.)



MISS MINNIE ALLEN.

Presenting a Novelty Specialty in the Varieties.



Wmte. N. F.
MISS MAE FRANCIS.
Now Appearing in the Varieties.

THE WEEK IN REVIEW

(Continued from page 17.)

Fox and Dolly Again

For their Palace engagement, Harry Fox and Yanaei Dolly had something of a new act, although a number of the old lines are retained. Miss Dolly approaches along the usual deserted street with a handkerchief to her eyes. "There's something in my eye and I can't get it out," she informs the director, who can't be blamed for volunteering his assistance. At that opportune—or inopportune—moment, Fox appears, and, a second later, the usual flirtation patter turn is on.

The skit now finishes with an argument between Fox and a make-believe stage-hand—this time an aggressive, know-it-all scene shifter—and a little Chinese melody, rather prettily done, is an encore.

Ameti, the mirror dancer, gyrates before a half dozen mirrors while kaleidoscopic colored lights are flashed upon her fluttering draperies. The fire and butterfly dancer antedates the tango artist and seems destined to live far beyond that person.

Van and Schenck contributed their usual rathskeller turn with a variety of character songs, from Irish, Hebrew, Italian and negro to Scotch. The last named might well be dropped. Mr. Van simply hasn't a heather burr—nor anything near it.

Ruth Royce Returns

Ruth Royce was back at the Palace with some new songs, radiant of the corner of Broadway and Forty-second Street. There's one, "She Was So Good," with this pleasant little glimpse of matrimony:

"While he was down-town on a spree,
She was sitting on another fellow's knee,
She was too good—to be true."

And still another had this refrain, "Out of a city of six million people, why did you pick on me?" and possesses lines like this:

"You're as exciting as a game of checkers,
I'll bet you go broke on Meccas."

GOSSIP

Stoker and Bierbauer have routed Mr. and Mrs. Gordon Wilde, the shadowgraph artists, in the East. They opened in Buffalo this week, with the New York houses to follow shortly. Stoker and Bierbauer have also booked Valentine and Bell, who opened their tour in Grand Rapids this week.

Dorothy Jardon plays but a single week in vaudeville, appearing at the Bushwick next week. She has signed for a Cohan and Harria attraction.

COMING HEADLINERS

WEEK OF AUG. 30.—*Bushwick*, Dorothy Jardon, Dooley and Sales, Nat Willis; *Prospect*, Honey Boy Minstrels, Mary Melville, Middleton and Spellmeyer; *New Brighton*, Gilbert and Sullivan Revue, Suzanne Rocamora; *Henderson's*, Dorothy Toye, Eddie Leonard and company.

WEEK OF SEPT. 6.—*Alhambra*, Alexander Carr and company, Clara Morton, Sam and Kitty Morton; *Bushwick*, Belle Baker, Kenneth Casey; *Prospect*, George East and company; *Orpheum*, Ray Ellmore Hall, Dooley and Sales; *Henderson's*, Marie Nordstrom; *New Brighton*, Flying Henrys.

WALTER KINGSLEY'S VARIETY GOSSIP "SUMURUN" IS HIT OF HITS

Weber and Fields to Be Given Loving Cups—Fox and Dolly Play Their Last Week Together

BY WALTER J. KINGSLEY.

HAIL! Hurrah. Likewise success and flowers for Weber and Fields, the Kings of Vaudeville. They came back into variety after a full score of years, and, seeing the great audiences that packed the Palace, they conquered. The exquisite technique of the old-timers made many a student of vaudeville remark that the younger comedians might well take a post-graduate course in humor from this \$4,000 a week pair. This praise is not sentimental flubdub based on memories of the Weber and Fields Music Hall, but an honest report of what transpired during their two weeks at the Palace. Joe and Lew were a great buy at \$4,000 per week. As in the old days, they split their salary fifty-fifty when it was handed to them by Treasurer Dave Mayer. There isn't a scratch of a pen between Weber and Fields, and there doesn't need to be. They kept the house employees in high spirits during their engagement, for a steady flow of witticisms enlivened every conversation in which they took part. Both men are natural wits, and Weber's dry humor is especially rib-tickling. They stopped the show at every performance and drew the most representative audiences that have ever been housed at the Palace Theater. In honor of their record-smashing engagement, the Palace has ordered two big loving cups, which will be presented to them at the next Keith house in which they appear.

Gertrude Hoffmann is termed by E. F. Albee "the greatest show-woman" in the world, and such praise from the greatest showman in the world is superlative commendation. Once more Miss Hoffmann has proven her bigness. In "Sumurun" she has taken Broadway by storm and more than duplicated the hit of Leopoldine Konstantin in the original production at the Casino. As the Slave of Fatal Enchantment she is superb in her evocation of passion like white-hot iron. Richard Ordynski as the Hunchback shares honors with Miss Hoffmann. There is something uncanny in the fascination of "Sumurun" for imaginative folk. It takes all the senses, thrills the delicate neurons of the cortical cells, and is better than hashish in achieving the dream pinnacles of ecstasy. The Flowery Path is costing the Palace \$100 a performance to make room for it, and is a good investment.

Miss Hoffmann has sixty-six people on her payroll and there are thirty musicians in the orchestra, so skillfully led by Baron Max Hoffmann. Her heart and soul are in this production of Reinhardt's marvelous mimo-drama. She has speeded up the action, given wings to the story, and electrified the drowsy Eastern atmosphere. It is objected that there are not enough capable pantomimists in this country for such a cast. Quite true, but Reinhardt expressly stipulates that he does not desire pantomime but acting—acting without words. The players are to proceed as in motion pictures, where the everyday motions and gestures of ordinary life tell the story best. Perfect pantomimists would kill "Sumurun," which is a wordless play and not a pantomime. In its present form "Sumurun" ran for two years at the London Coliseum, and its reception in this country will be a test of the mental caliber of our playgoers, as compared with those of London. So far "Sumurun" is a hit of hits at the Palace and is undoubtedly in for a long run, as runs go in vaudeville, where the three weeks of Nazimova in "War Brides" was phenomenal.

Harry Fox and Jenny Dolly are playing their last weeks together in vaudeville. 'Tis a shame that they are to give up the delightful fooling of this offering, which has pleased mightily. I remember no team which has scored a more creditable and well-earned laughing hit in song, dance and travesty than did Fox and Dolly at the Palace. Jenny Dolly is a veritable sprite for graceful animation and charm, while Fox is an unctuous personality who can conjure laughs from the slightest materials. Together they give ideal vaudeville entertainment of the airy, inconsequential, personal

kind which cannot be imitated and depends entirely upon method. Jenny Dolly will join her sister in the new Raymond Hitchcock show, while Harry Fox will do a single in the two-a-day. However, the picture people are making them splendid offers, since Miss Dolly's success in "The Call of the Dance," and they may remain together in the film world and tell vaudeville and legitimate to run along.

James B. Carson and William Le Baron, star and composer, respectively, of Jesse L. Lasky's famous "Red Heads," have collaborated on a new one act musical comedy in three scenes, which will be produced for Keith vaudeville early this fall.

Dorothy Jardon makes her vaudeville debut at the Bushwick Theater next week. With beauty, a fine dramatic voice and wonderful gowns, Miss Jardon should become one of our bill-topping singles over night. Much is expected of her in the two-a-day.

Keith's Orpheum over in Brooklyn has been completely rebuilt inside. The stage and auditorium are new in every particular and the celebrated home of vaudeville is to all intents and purposes a new theater of the latest mode. Manager Frank Gerard will have the pleasure of throwing open the doors of one of the prettiest and most complete amusement plants in America when he starts the new season.

Sam Tauber has proven himself a prodigy of intelligent industry and organizing ability as general manager of the Times Producing Corporation, whose first venture, "The Girl Who Smiles," is a bona fide hit. Tauber was manager of the Colonial Theater for several seasons and made an enviable record for efficiency in that capacity. As manager of the huge Hippodrome during the motion picture era, he directed that institution with a degree of skill and originality that won him a handsome bonus. When he left to take charge of the business of the Times Producing Company, Sam Tauber is going a long way in show business.

Harry Bailey is very welcome as manager of the Alhambra. That's a man's job up there this coming season and Bailey, who is blend of showman, politician and man-about-town, is the young fellow who can cope with the situation. The boy is certainly a clever vaudeville manager.

Someone suggests that we announce a "Summer run of 'Sumurun'" at the Palace.

Arthur Hopkins is fain to establish a stock company at the Palace for the production of a new one-act play each week. There are hundreds to select from and the more successful ones with the vaudeville public would be made into an act and sent on tour. Mr. Hopkins feels certain that his idea would provide the Palace with the best sketches ever seen in vaudeville and be a prolific source of big acts for the circuit. So think many of us. Would there were more men like Arthur Hopkins in the business who blends shrewd showmanship with a full knowledge and discriminating appreciation of the best things in dramatic art and literature. A supply of "hokum" and "jaz" seems to be the Broadway showman's best asset, for to be caught reading anything above the level of a fifteen cent magazine is to be dubbed a "highbrow," and that, as we all know, is the sin against the Holy Ghost.

Press agency is having a boom. The motion picture magnates are in the market and they pay important money. If the legitimate managers don't look out they will be left flat with a job lot of one-cylinder publicity men, while the twin-six boys are boosting the films. Harry Reichenbach's rise to fame and fortune is one of the romances of the press agent game. He is now the live wire of the Equitable at a fat salary, besides having a large block of stock salted away in his own name. Harry picked up vaudeville acts not so long ago and got their pictures in the paper; now he is press agenting a bunch of millionaires.

ENGLISH VARIETY NEWS

LONDON (Special).—Harry Lauder is going to the front. "I volunteered my services and the Red Cross Society made all the arrangements. I start early this month," he says. "I am going out in my kit, simply as Harry Lauder, and I don't propose to sing any character songs. I shall sing 'I Love a Lassie,' 'Roamin' in the Gloamin', and suchlike songs that have a chorus to them which the men can take up. My object in going out is to try to bring a little of the brighter side of life to the men. They are quite enough of the tragic side. I shall sing in the hospitals and the camps and put in as much work as possible each day. While in France I hope to see my son, who is a lieutenant in the Argyll and Sutherland Highlanders. He is back in the trenches again after having been wounded."

Gaby Deslys, with Harry Plicer, has started her first tour of the provincial variety houses.

VAUDEVILLE NOTES

Miss Marion Morgan, who directs the destinies of the six young dancers now appearing in classic evolutions under the title of the Morgan Dancers, is a woman of unusual ideals.

Miss Morgan until recently was a member of the faculty of the University of California at Berkeley, Cal. As director of physical education she frequently was called upon to produce various entertainment features, and the newspapers of San Francisco and Los Angeles made enthusiastic comment. At one time Miss Morgan has had eight hundred pupils under her direction. She was also the physical educator at Manual Arts High School, Los Angeles, and she conducts a private school of her own at the Fairmount Hotel, San Francisco. She is an authority on Egyptian and Roman dances and has delivered numerous addresses along the Coast on these subjects.

The idea of presenting the classic dance in vaudeville took root in Miss Morgan's mind while she was at the University of California, and the present dancing specialty, which has been remarkably successful, was formulated.

Helaine Hadley has just finished a successful forty weeks' vaudeville season in the West in her sketch, "When the Cat's Away," and she is now in the Adirondacks with her sister, Mrs. James Amsdell, of Albany.

Following his series of matinees at the Harris Theater, David Bispham will appear in vaudeville in his one-act play, "Adelaide," written in 1862 by Hugo Mueller and based on the life of Beethoven.

Wm. L. Gibson and Yvette, who leave "Maid in America" on Saturday, are to invade the varieties. They come to the Palace about Sept. 15.

Victor Morley is on tour again in "A Regular Army Man," built from the three-act musical play, "My Best Girl."



MISS CLEO MAYFIELD,
Who Has Left Vaudeville with Cecil Lean
and is in "The Blue Paradise."

EARLY VAUDEVILLE SEASON ACTIVITIES EXODUS TO PRODUCTIONS

Adelaide and Hughes, Cross and Josephine, Farber Girls and Others
in Their Farewell Variety Weeks

Wellington Cross and Lois Josephine and Adelaide and Hughes are playing their vaudeville farewell at the New Brighton Theater this week, preparatory to opening with Ned Wayburn's "Town Topics."

The Farber Girls are leaving vaudeville for the new Winter Garden production.

Miss Cecilia Wright sends an interesting letter to THE MIRROR from Sydney, Australia. The charming singer, now on a world tour doing a series of newspaper articles, writes of the terrible depression in the Antipodes caused by the war. "Of course, that's natural," she says, "when one thinks of the enormous casualties among the Australian boys at the Dardanelles. At the present time every one in the country is engaged in getting up entertainments and benefits for the wounded soldiers, of whom an enormous batch are expected home in about a week. I am singing at several benefits and doing what little I can to help. All the time I've been in the States I haven't really realized the seriousness and awfulness of this war. Here I do, and it is certainly depressing and saddening, especially as my only brother is at the front."

"I'm not doing any vaudeville work here, just my newspaper articles. They are great fight fans in this country and have a splendid stadium here in Sydney. Women are not allowed to the fights (or boxing contests, as they are called here), but Mr. Barker, who controls the game all over Australia, has given me the privilege of seeing them. I feel quite honored. I am going to write up the middleweight championship fight between Eddie McGoorty and George Lacey, which takes place on July 30, for the Sydney Sun, by far the most progressive paper here. I have had one day in the real Australian bush, rabbit and quail shooting. Left the hotel at 4.30 A.M. Think of that on a cold winter morning—we are in the middle of Winter here—and no steam heat! The best hotel in Sydney is at least a hundred years behind the times, although every bit as expensive as the fine comfy hotels in the States. The people, though, are lovely, so warm-hearted and hospitable. You are welcome in their home as soon as they meet you."

"I have an invitation to spend a week at a large station (ranch) and perhaps get a chance to hunt kangaroo. That would be the most novel thing I have seen since landing here."

"The vaudevillians who came over on the Sonoma when I did are all doing well here. The papers, though, are frightfully stingy on the space they give theatricals. Sydney Jarvis and Virginia Dare head the bill here at the Tivoli. They have a good act and she has absolutely stunning clothes, that every paper in New York would rave about—and not one paper here even said she had a dress on. Jimmy Britt is a favorite. Has an interesting little act. Estelle Rose is going well in her Jewish dialect act. Clemens and Dean (he was in the Winter Garden this year) are making a hit in Melbourne, and Wallace Galvin, the sleight-of-hand man, is doing well there, too; also Richey's monkey music hall. Another Sonoma passenger was Alf Ripon, a Scotch ventriloquist, who is going well in Brisbane."

William Reardon and Josephine Harman recently completed a record dancing engagement in Chicago, having danced since January at the La Salle Roof-Garden.

The Brooklyn Flatbush Theater will play small time United vaudeville during the new season, booking through the U. O. O. family department.

The Brooklyn Greenpoint Theater will continue presenting junior vaudeville, with H. W. Crull as resident manager. The Brooklyn Madison Theater, with a motion picture policy, is also controlled by the Keith interests and managed by Herman Phillips.

In New York, the Harlem Opera House will be the chief Keith junior vaudeville theater, with Harry Swift as house manager. The Bronx Theater will reopen on Aug. 28, being the only stock house in Bronx Borough. R. P. Jenette has been re-engaged as house manager.

The Royal Theater continues with junior varieties, with C. C. Egan in charge.

"Skete" Gallagher and Irene Martin have been routed for the season by Edward S. Keller.

Edgar Allan Woolf is putting his finishing touches to four sketches for the new season. "A New Professor," to be played by Catherine Hayes, has been completed and will open in about a week. Arthur Conrad and Primrose Seamon are rehearsing a comedy playlet, "The Doll Counter." Mr. Woolf is furnishing Ad. Neuberger with a skit for the use of Seymour Felix, formerly of Felix and Calre. Felix will be assisted by Mary Howard.

Mr. Woolf is preparing a playlet for Margaret Nyblom, last seen in "Kitty MacKay." Miss Nyblom will be presented by Al. Lewis and Max Gordon.

Hugh D. McIntosh, head of the Rickards' Circuit in the Antipodes, has just been elected president of the British Empire League, succeeding Sir William McMillan. The purpose of the league is to perpetuate the unity of England and its colonial possessions.

Gertrude Barnes is playing a full week at Loew's American Music Hall.

After Saturday night's performance at the Palace, Weber and Fields left vaudeville for two months. They are to fulfill previous motion picture contracts, after which they will return to Keith vaudeville to play the remaining eighteen weeks of their contract.

Frank Nelson and company appeared at the Fifth Avenue Theater the first half of this week in John Willard's "The Red Hate," played last season by Emmett Corrigan.

Mabel Estelle is playing the one feminine role in "The Red Hate."

William Le Barron, author of "Red Heads," and James B. Carson, who starred in the musical act, have collaborated upon a big girl act for vaudeville. It will have three scenes and is to be produced shortly. Mr. Carson will have the leading role.

William Stuart will open on Aug. 30 with Porter J. White for a vaudeville tour. Mr. Stuart has been visiting at his home in Chambersburg, Pa., walking from New York to the Pennsylvania town on a wager.

Edward S. Keller is now routing John F. Conroy and his diving models. John and Mae Burke are also under Mr. Keller's direction.

Paul Dickey, author of "The Last Laugh," has just written a war sketch entitled "The Fall of Louvain." Mr. Dickey expects to ultimately present the playlet in vaudeville.

L. Lawrence Baren, manager of the Kessler Theater, forms The Mirror that Joseph Kessler, now playing in vaudeville in "Food for the Cannon," is not the eminent Yiddish tragedian, David Kessler. An erroneous impression, states Mr. Baren, seems to be current.

Chrystal Hearne is considering a vaudeville tour.

Julian Rose, last season in "Potash and Perlmutter," is returning to the varieties.

Sophie Tucker began her season's tour in Baltimore on Aug. 16. This week she is instructing Detroit in the rag melody.

Tom Waters, assisted by Hattie Lorraine, opened in Albany on Monday in his new skit, "The Turk and the Widow." The sketch, by the way, is the work of Mr. Waters and H. L. Janvoort. M. S. Bentham is directing the act's tour.

The Clayton Sextette, connected with the Bessie Clayton vaudeville act, will be in "The Missing Link." Elsie Janis's new vehicle, Gloria Goodwin, who has been Clifton Webb's dancing partner, has also been signed for the Janis production.

Molly McIntyre, according to reports, will succeed Edith Taliaferro in "A Breath of Old Virginia."

Mrs. Tucker, of the Tucker Dramatic School of Cleveland, O., is visiting Hermine Shone at her home on Ninety-seventh Street.

Ernest Anderson and Marjorie Burt will open in their new comedy sketch on Aug. 26.

The Seven Colonial Belles were held over for one day last week at Keith's in Washington, owing to the inability of Mystaria to appear at the opening performances.

At the conclusion of their present week at the New Brighton Theater, Fisher and Green will dissolve their ten years' partnership. They have been appearing in "The Partners."

Edmond Hayes is presenting his turn, "The Piano Movers," on the Pantages time. Out in Portland, Ore., the other day they recalled that Hayes once was a matinee idol there as leading man for Margaret Mather in "The Lady of Lyons," "Romeo and Juliet," and other dramas.

When the Alhambra opens on Sept. 6 the Harlem theater will have a reunion of the Morton family, Sam and Kitty Morton, Paul Morton and Naomi Glass, and Clara Morton appearing on the same bill.

Walter J. Kingsley informs us that Gertrude Hoffmann, in preparing for the role of the Slave of Fatal Enchantment in "Sumurun," has painted her body with a preparation of liquid copper and to her dismay

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Direction EDWARD S. KELLER

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In an Original Dance Revue

JAMES MADISON

WILL WRITE HIS VAUDEVILLE ACTS IN SAN FRANCISCO UNTIL
SEPT. 20th. His address there is Flatiron Bldg.,
Sutter and Market Sts. (Room 504)

order to secure additional money to pay off some personal financial obligations. The church deacons are divided as to whether or not the pastor's action was sanctioned. Rev. Gorman sang semi-sacred songs during his dip into the varieties.

CURRENT BILLS

Palace.—Gertrude Hoffmann and company in "Sumurun." Belle Baker, Mercedes and Mlle. Stanton, Dooley and Sales, Moran and Wiser, Borden, Haydn and Haydn, Bradley and Norris.

Henderson's.—Van and Schenck, "The Fashion Shop," Elphre Snowden, Patricia and Meyers, Moris Sisters, Neisaco and Hurley, Victor Morely and company, La Hone and Dupre.

New Brighton.—Henry E. Dixey, Adelaide and J. J. Hughes, Fisher and Green, Henry Lewis, George McKay and Otis Ardine, Cross and Josephine, Bronte and Aldwell, the Castellians, the Schmeltans.

finds she can't remove it. The only thing that can take it off, Mr. Kingsley swears, is a preparation called trituro-ral-bensin, made in Mannheim, Germany. On account of the war, the supply of this liquid is exhausted. Consequently Miss Hoffmann is likely to remain a deep copper color. She's horribly worried but—gracious—so is Kingsley.

William Bennett opened in his new sketch, "The Spirit of Hawaii," at the Harlem Opera House last Thursday.

Miss Gertrude Hoffmann gave a supper to Richard Ordynski, the producer, and the members of the "Sumurun" cast, at the Brighton Beach Casino last Wednesday evening.

Hattie Darling, who has been appearing in the revue "Splash Me," at the Shelburne Hotel, Brighton Beach, has left that cabaret production to appear with her brother, Herman Timburg, in "School Days."

CHICAGO VAUDEVILLE

CHICAGO (Special).—Blanche Walsh topped the Majestic bill last week in the melodramatic appeal for peace, "The Spoils of War." Walter C. Kelly, "The Virginia Judge," told his laughable stories. Swan Wood presented her entertaining ballet divertissement, and Willard, "the Man Who Grows," proceeded to grow visibly right in front of the footlights.

PASTOR ON STAGE MAY LOSE PULPIT

PORTLAND, ORE. (Special).—The Rev. Frank W. Gorman, pastor of Atkinson Memorial Congregational Church, who recently played an engagement at the Emory Theater, may lose his pastorate as a result of the vaudeville appearance.

Rev. Gorman accepted the engagement in

**STEIN'S
MAKE-UP**
Absolutely
Guaranteed

VAUDEVILLE DATES

The current week is under-
stood where no date is given.

Dates Ahead
must be received
by Friday for
the next issue.

ABROT and White: Lyric Richmond, 23-25; Colonial, 26-28.

ADRIAN and J. J. Hughes: New Brighton, Brighton Beach, N. Y.

ADONIS and Dog: Keith's, Phila.

AERIAL Buds: Bushwick, B'klyn, 30-Sept. 4; Alhambra N.Y.C. 6-11.

ALLEN, Minnie: Orph. Montreal, 30-Sept. 4; Dominion, Ottawa, 6-11.

AMERICAN Dancers, Six: New Brighton, Brighton Beach, N. Y., 30-Sept. 4; Orph., B'klyn, 6-11.

AMITA: Keith's, Phila.; Maryland, Balto., 30-Sept. 4; Grand, Pittsburgh, 6-11.

ANTWERP Girls, Four: Ramona Park, Grand Rapids, 30-Sept. 4.

"AURORA of Light": Orph. Minneapolis.

AVON Comedy Four: Henderson's, Coney Island, N. Y.; Colonial, Erie, Pa., Sept. 6-11.

BAKER, Belle: Palace, N.Y.C.; Keith's, Boston, 30-Sept. 4; Bushwick, B'klyn, 6-11.

BALL and West: Orph., Oakland; Orph., Los Angeles, 29-Sept. 4.

BALL, Ernest R.: Keith's, Toledo, Sept. 6-11.

BALL, Ray Ellmore: Orph., B'klyn, Sept. 6-11.

BALLET Divertissement: Keith's, Toledo, 30-Sept. 4.

BARBY, Lydia: Keith's, Boston, Sept. 6-11.

BEAUMONT and Arnold: Orph., Minneapolis, 29-Sept. 4.

BEESON, Minc.: Orph., St. Paul, Orph., Omaha, 29-Sept. 4.

BELL Family: Orph. Montreal, 30-Sept. 4; Dominion, Ottawa, 6-11.

BENDIX Players: Keith's, Wash., 30-Sept. 4.

BENT, Francis P.: Keith's, Wash.

BERNARD and Phillips: Orph., Oakland; Orph., Los Angeles, 29-Sept. 4.

BERESFORD, Harry, Co.: Orph., Minneapolis, 29-Sept. 4.

BERKE, Steffy: Colonial, Erie, Pa., Sept. 6-11.

BERNARD and Scarth: Orph., Youngstown, O., 30-Sept. 4; Columbia, Grand Rapids, 6-11.

BEYER, Ben, Co.: Maj., Chgo. Big City Four: Orph. Montreal, 30-Sept. 4; Dominion, Ottawa, 6-11.

BILFORD Trio: Forsythe, Atlanta, 30-Sept. 4; Orph., Birmingham, 6-8; Orph., Nashville, 9-11.

BINNS and Burt: Keith's, Boston; Prospect, B'klyn, 30-Sept. 4.

BIRSON City Four: Columbia, St. Louis, 29-Sept. 4.

BLANCHE, Belle: Morrison's, Rockaway, N. Y., 30-Sept. 4.

BLOTH and Leander: Maryland, Balto., Sept. 6-11.

BRAATZ, Selma: Maj., Milwaukee, 29-Sept. 4.

BRADLEY and Norris: Palace, N.Y.C.; Temple, Detroit, Sept. 6-11.

BRADY's Pullman: Prospect, B'klyn, Sept. 6-11.

BREEN, Harry: Morrison's, Rockaway, N. Y.

BRICE, Annie: New Brighton, Brighton Beach, N. Y.

BROTON and Aldwell: New Brighton, Brighton Beach, N. Y.; Keith's, Phila., 30-Sept. 4.

BROOKS and Bowen: Orph., St. Paul, Orph., Minneapolis, 29-Sept. 4.

BROWN and McCormack: Orph., Minneapolis.

BROWNING, Beattie: Orph., Minneapolis.

BRUCH, Fritz and Lucy: Orph., Salt Lake City, 29-Sept. 4.

BULGER Brothers: Maryland, Balto.

BURNHAM and Irwin: Temple, Detroit, 30-Sept. 4; Temple, Rochester, 6-11.

BURT and Stanford: Keith's, Wash., 30-Sept. 4.

BYALL and Early: Keith's, Wash., 30-Sept. 4.

CAMERON and Gaylord: Maj., Chgo.; Columbia, St. Louis, 29-Sept. 4.

CAMPBELL, Misses: Orph., Salt Lake City, 29-Sept. 4.

CAPULICAN, Chief: Grand, Pittsburgh, Sept. 6-11.

CARR, Alexander, Co.: Alhambra, N.Y.C. Sept. 6-11.

CARLISLE and Homer: Orph., Frisco; Orph., Oakland, 29-Sept. 4.

CARTER, Mrs. Leslie: Orph., Frisco, 29-Sept. 4.

CARTMELL and Harris: Dominion, Ottawa, Can.; Shea's, Buffalo, 30-Sept. 4; Shea's, Toronto, 6-11.

CARUS, Emma: Orph., Memphis, 29-Sept. 4.

CASEY, Kenneth: Bushwick, B'klyn, Sept. 6-11.

CASTILLIAN: New Brighton, Brighton Beach, N. Y.

CECILE Trio: Prospect, B'klyn, 30-Sept. 4.

CHIP and Marble: Morrison's, Rockaway, N. Y.

CHYO, Fred: Park, St. Louis; Maj., Milwaukee, 29-Sept. 4.

CLAIRMONT Brothers: Orph., B'klyn, Sept. 6-11.

CLAUDIUS and Sealet: Maj., Milwaukee.

CLAYTON, Beattie: New Brighton, Brighton Beach, N. Y.

COLLINS and Hart: Dominion, Ottawa, Can.; Shea's, Buffalo, 30-Sept. 4; Shea's, Toronto, 6-11.

COLLINS, Milt: Forsythe, Atlanta, 30-Sept. 4.

COLONIAL Belles, Seven: Keith's, Phila., Sept. 6-11.

CUNHOY and Le Maire: Maryland, Balto.

COOK, Joe: Orph., Salt Lake City, 29-Sept. 4.

COOPER and Smith: Henderson's, Coney Island, N. Y.

CORCORAN and Dingle: Maryland, Balto., 30-Sept. 4; Keith's, Phila., 6-11.

COURTNEY Sisters: Bushwick, B'klyn, 30-Sept. 4.

CHAMBERLAIN: Orph., Montreal; Dominion, Ottawa, 30-Sept. 4; Temple, Detroit, 6-11.

CRISPS, The: Maj., Chgo., 29-Sept. 4.

CURTIS, Julia: Orph., Omaha, 29-Sept. 4.

DAMOND, Eugene: Orph., St. Paul.

DANUBES, Four: Keith's, Wash.

DAWSON, Lanagan and Covert: Temple, Detroit.

DE LORAS, John, Co.: Schermer Park, Montreal, 30-Sept. 4.

DE SCHELLE, Dorothy, Co.: Hipp., Cleveland, 30-Sept. 4; Colonial, Erie, Pa., 6-11.

DEMONS, Six: Dominion, Ottawa, Can., 30-Sept. 4.

DINEHART, Allan, Co.: Orph., Los Angeles.

DIXEY, Henry E.: New Brighton, Brighton Beach, N. Y.

DOCKSTADER, Lew: Orph., Minneapolis.

DOOLEY and Rugel: Orph., Salt Lake City, Orph., Denver, 29-Sept. 4.

DOYLE and Dixon: Shea's, Toronto; Temple, Detroit, 30-Sept. 4; Temple, Rochester, 6-11.

DREIER, L. and B.: Orph., Nashville, Sept. 6-8; Orph., Birmingham, 9-11.

DUDLEY Trio: Orph., Minneapolis, 29-Sept. 4.

DUNBAR'S Bell Ringer: Ramona Park, Grand Rapids, 30-Sept. 4; Temple, Detroit, 6-11.

EAST, George, Co.: Prospect, B'klyn, Sept. 6-11.

EDWARDS'S, Gus, Song Revue: Orph., Los Angeles.

EGAN, Thomas: Orph., Frisco, 29-Sept. 4.

ELLEN, Mary: Keith's, Boston.

EMERSON and Baldwin: Keith's, Wash.; Bushwick, B'klyn, 30-Sept. 4.

EVANS, Charles, Co.: Maj., Chgo.

EVERETT'S Monkeys: Ramona Park, Grand Rapids, 30-Sept. 4; Temple, Detroit, 6-11.

"FASHION Shop": Henderson's, Coney Island, N. Y.

FENTON, Marie: Maryland, Balto.

FISCHER and Green: New Brighton, Brighton Beach, N. Y.; Morrison's, Rockaway, 30-Sept. 4.

FISHER, Mr. and Mrs. Perkins: Pantages, Calgary, Can.; Pantages, Spokane, Sept. 6-11.

FLEMING, The: Orph., Omaha, 29-Sept. 4.

FRANCOIS, Margot: Orph., Omaha, 29-Sept. 4.

FREAR, Baggett and Frear: Henderson's, Coney Island, N. Y., 30-Sept. 4.

FREMONT, Benton, Co.: Keith's, Boston, 30-Sept. 4.

FRIDKOWSKI Troupe: Orph., Youngstown, O., 30-Sept. 4; Orph., Dayton, 6-11.

GALLETT'S Monks: Maj., Chgo.

GAUDSMITHS: Orph., Oakland; Orph., Los Angeles, 29-Sept. 4.

GAUTIER'S Toy Shop: Palace, N.Y.C. Sept. 6-11.

GILBERT and Sullivan Review: New Brighton, Brighton Beach, N. Y., 30-Sept. 4.

GILLETTE, Lucy: Orph., Salt Lake City, 29-Sept. 4.

GLADIATORS: Colonial, Erie, Pa., Sept. 6-11.

GIDERS, The: Orph., St. Paul, 29-Sept. 4.

GLOUSE, Augusta: Keith's, Boston.

GOLDEN, Al, Troupe: Bushwick, B'klyn, Sept. 6-11.

GOLDEN, Claude: Keith's, Prov., Sept. 6-11.

GORDON, Eleanor, Co.: Bushwick, B'klyn, 30-Sept. 4.

GORDON, John R.: Orph., Montreal.

GORDON, Kitty, Co.: Maj., Chgo.; Maj., Milwaukee, 29-Sept. 4.

GORDON, Robie: Orph., Montreal, Sept. 6-11.

GRACE and Berke: Henderson's, Coney Island, N. Y.

GYGI, Ota: Maryland, Balto., Sept. 6-11.

HALEY Sisters, Four: Henderson's, Coney Island, N. Y., Sept. 6-11.

HALL and Fuller: Royal, N.Y.C. Sept. 6-11.

HALPERIN, Nan: Orph., Los Angeles.

HAYDEN, Borden and Hayden: Palace, N.Y.C.; Prospect, B'klyn, 30-Sept. 4.

HEATHER, Josie, Co.: Hipp., Cleveland, Sept. 6-11.

HENNINGS, Marie: Forrest Park, St. Louis.

HENRY'S Flying: New Brighton, Brighton Beach, N. Y., Sept. 6-11.

HERBERT, Hugh: Temple, Detroit, 30-Sept. 4; Temple, Rochester, 6-11.

HERMAN, Al: Temple, Rochester, Sept. 6-11.

HICKEY, Three Brothers: Henderson's, Coney Island, N. Y.

HILL and Sylvanus: Keith's, Columbus, 30-Sept. 4; Orph., Youngstown, 6-11.

HOFFMAN, Gertrude, in "Summer": Palace, N.Y.C.

HOLMES and Buchanan: Lyric, Richmond, 30-Sept. 4; Colonial, Norfolk, 2-4; Orph., Birmingham, 6-8; Orph., Nashville, 9-11.

HONEY Boy's Minstrels: Prospect, B'klyn, 30-Sept. 4.

HOOPER and Cook: Orph., Minneapolis, 29-Sept. 4.

HORLICH Family: Dominion, Ottawa, Can.; Shea's, Toronto, 30-Sept. 4; Shea's, Buffalo, 6-11.

HOWARD, Charles, Co.: Maj., Chgo., 29-Sept. 4.

HOWARD'S Ponies: Maj., Milwaukee; Keith's, Phila., Sept. 6-11.

HOWELL, George, Co.: Maryland, Balto., 30-Sept. 4; Keith's, Phila., 6-11.

HUNTING and Francis: Keith's, Boston, 30-Sept. 4.

HUTTING, L. and M.: Colonial, Erie, Pa., Sept. 6-11.

HUSSEY and Boyce: Orph., Montreal.

HYAMS and McIntyre: Temple, Detroit, Sept. 6-11.

HYMACK: Orph., Los Angeles; Orph., Denver, 29-Sept. 9.

INGE, Clara: Dominion, Ottawa, 30-Sept. 4.

INNERS and Ryan: Pantages, Tacoma, Wash.; Pantages, Portland, 30-Sept. 4.

JACKSON and Mae: Dominion, Ottawa, Can.

JACKSON and Wahl: Orph., Los Angeles, 29-Sept. 4.

JACKSON, Joe: Keith's, Wash.; Keith's Boston, 30-Sept. 4.

JANSEY'S, Four: Shea's, Buffalo; Maj., Chgo., 29-Sept. 4; Hipp., Cleveland, 6-11.

JONES, Jolly Johnny: Lyric, Richmond, 30-Sept. 1; Colonial, Norfolk, 2-4; Orph., Nashville, 6-8; Birmingham, 6-11.

JORDON, Dorothy: Bushwick, B'klyn, 30-Sept. 4.

KEANE, J. Warren Co.: Keith's, Boston, 30-Sept. 4.

KEATONS, Three: Maj., Milwaukee, 29-Sept. 4.

KELLY, Walter, Co.: Orph., St. Paul, 29-Sept. 4.

KELSO and Leighton: Orph., St. Paul, 29-Sept. 4.

KERR and Weston: Orph., Memphis, 29-Sept. 4.

KERVILLE Family: Temple, Detroit, 30-Sept. 4.

KEYSTONE Trio: Temple, Rochester, 6-11.

KING and Brooks: Keith's, Phila., 30-Sept. 4; Maryland, Balto., 6-11.

KINGSTON and Ebner: Orph., Frisco; Orph., Oakland, 29-Sept. 4.

KLASS and Bernie: Henderson's, Coney Island, N. Y., 30-Sept. 4.

KNAPP and Cornelia: Colonial, Norfolk, 23-25; Lyric, Richmond, 26-28.

KOKIN, Mignonette: Maj., Chgo.

KOLB and Harland's: Shea's, Toronto; Keith's, Boston, 30-Sept. 4.

KRAMER and Morton: Keith's, Columbus, 30-Sept. 4; Grand, Pittsburgh, 6-11.

KURTIS Boosters: New Brighton, Brighton Beach, N. Y., Sept. 6-11.

LA FRANCE and Bruce: Keith's, Phila.; Keith's, Frisco, Sept. 6-11.

LE HOEN and Dupress: Henderson's, Coney Island, N. Y.

LEON'S Models: Orph., Memphis, 29-Sept. 4.

LEONARD and Russell: New Brighton, Brighton Beach, N. Y., 30-Sept. 4.

LEONARD, Eddie: Henderson's, Coney Island, N. Y., 30-Sept. 4.

LEONE, Maude: Pantages, Tacoma; Pantages, Portland, 29-Sept. 4.

LE ROY, Bert: Maj., Chgo., 29-Sept. 4.

LEWIS, Henry: New Brighton, Brighton Beach, N. Y.

LEWIS and McCarthy: Forrest Park, St. Louis.

LEWIS, Tom, Co.: Keith's, Phila.

LIGHTNER and Alexander: Maryland, Balto., 30-Sept. 4; Keith's, Prov., 6-11.

LIBBY and Barton: Forrest Park, St. Louis.

LLOYD and Brill: Orph., Nashville, Sept. 6-8; Orph., Birmingham, 9-11.

LONG, Gertrude, Co.: Forsythe's, Atlanta, 30-Sept. 4.

LOVE and Wilbur: Keith's, Phila., 30-Sept. 4.

LOYAL, Alfred: Dogs: Keith's, Phila., 30-Sept. 4; Keith's, Prov., 6-11.

LYONS and Yocco: Morrison's, Rockaway, N. Y., 30-Sept. 4.

MACK and Vincent: Maj., Chgo., 29-Sept. 4.

MAKIE and Ardine: New Brighton, Brighton Beach, N. Y.

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Completed a most successful engagement, closing bill and holding audience to the finish at

B. F. KEITH'S PALACE THEATRE

This week (Aug. 23) B. F. Keith's Theatre, Philadelphia

MAGLEYS, The: Alhambra, London, England, July 19-Sept. 4; Grand, Birmingham, 6-11; Empire, Nottingham, 13-18.
MALLIA and Bart Co.: Maryland, Baito.: Henderson's, Coney Island, N. Y., Sept. 6-11.
MARIE, Dainty: Maj., Chgo. MASON-KEELER Co.: Temple, Rochester, Sept. 6-11.
MASON, Harry Lester: Keith's, Boston, Sept. 6-11.
MAX'S Circus: New Brighton, Brighton Beach, N. Y.
MAYHEW, Stella: Keith's, Phila., 30-Sept. 4.
MAYOS, Flying: Orph., Montreal, 30-Sept. 4; Dominion, Ottawa, 6-11.
McMORRICK and Wallace: Shen's, Toronto: Keith's, Indianapolis, Sept. 6-11.
McDEVITT, Kelly and Lucy: New Brighton, Brighton Beach, N. Y., 30-Sept. 4.
McKAY and Ardine: Keith's, Wash.
McKAY, Winsor: Keith's, Boston.
MELROSE, Bert: Orph., Salt Lake City, 29-Sept. 4.
MELVILLE, Mary: Prospect, B'klyn, 30-Sept. 4.
MERCEDES: Maryland, Baito., 30-Sept. 4; Palace, N. Y. C.
MEYAKOS, The: Keith's, Phila.: Orph., Youngstown, O., 30-Sept. 4.
MIDDLETON and Spelmeyer: Prospect, B'klyn, 30-Sept. 4.
MILLERSHIP, Florrie: Shea's, Buffalo, 30-Sept. 4; Shea's, Toronto, 6-11.
MILLO, Shea's, Buffalo, 30-Sept. 4; Orph., Montreal, 6-11.
MONROE and Mack: Dominion, Ottawa, Can., Keith's, Boston, 30-Sept. 4.
MONROE, Chauncey, Co.: Keith's, Phila., 30-Sept. 4.
MONTGOMERY and Moore: Temple, Rochester, Sept. 6-11.
MOORE, Harry: Keith's, Phila., 30-Sept. 4; Hipp., Cleveland, 6-11.
MORAN and Wiser: Palace, N. Y. C.
MORGAN Dancers: Orph., Salt Lake City: Orph., Denver, 29-Sept. 4.
MORLEY, Victor, Co.: Henderson's, Coney Island, N. Y.: Keith's, Prov., Sept. 6-11.
MORRIS, William, Co.: Orph., Los Angeles, 22-Sept. 4.
MORTON and Glass: Alhambra, N. Y. C., Sept. 6-11.
MORTON and Moore: Orph., St. Paul: Orph., Omaha, 29-Sept. 4.
MORTON, Clara: Alhambra, N. Y. C., Sept. 6-11.
MORTON, Sam and Kitty: Alhambra, N. Y. C., Sept. 6-11.
MOSCONI Brothers: Maryland, Baito., Sept. 6-11.
MURRAY, Elizabeth: Orph., Denver, 29-Sept. 4.
MYRL and Delmar: Temple, Rochester, Sept. 6-11.
MYSTERIA: Keith's, Phila.
NASH, Julia, Co.: Shea's, Toronto.
NAZIMOVA: Orph., Salt Lake City, 29-Sept. 4.
NELUSCO and Hurley: Henderson's, Coney Island, N. Y.
NETTIE: Palace, N. Y. C., Sept. 6-11.
NEWBOLD and Gribben: Orph., Memphis, 29-Sept. 4.
NICHOLS, Nellie V.: Orph., Minneapolis, 29-Sept. 4.
NICK'S Skating Girls: Shea's, Toronto: Bushwick, B'klyn, 30-Sept. 4.
NORDSTROM, Frances, Co.: New Brighton, Brighton Beach, N. Y.
NORDSTROM, Marie: Columbia, St. Louis, 29-Sept. 4; Henderson's, Coney Island, N. Y., 6-11.
NORTH, Madree: Keith's, Wash., 30-Sept. 4.
NORTON and Lee: Orph., Salt Lake City: Orph., Denver, 29-Sept. 4.
"NOVEL MARRIAGE": For-sythe, Atlanta, 30-Sept. 4; Orph., Birmingham, 6-8; Orph., Nashville, 9-11.
NUGENT, J. C.: Orph., Frisco, 22-Sept. 4.
ODIVA and Seals: Prospect, B'klyn, 30-Sept. 4.

OLIVER and Opp: Keith's, Wash.
ORANGE Packers: Orph., B'klyn, Sept. 6-11.
O'MALLEY, John: New Brighton, Brighton Beach, N. Y., Sept. 6-11.
PADDEN, Sarah: Orph., Des Moines, 22-25; American, Chgo., 26-29.
PAGE, Hack and Mack: Orph., St. Paul, 29-Sept. 4.
PALFREY, Hall and Brown: Temple, Detroit: Shea's, Buffalo, 30-Sept. 4; Shea's, Toronto, 6-11.
PALMER, Gaston: Bushwick, B'klyn, Sept. 6-11.
PARTILO and Frabito: Grand, Pittsburgh, Sept. 6-11.
PATRICOLA and Myers: Henderson's, Coney Island, N. Y.
PAYNE and Niemeyer: Maj., Milwaukee, 29-Sept. 4.
PERKIN Mysteries: Orph., Frisco, 22-Sept. 4.
PETER, N. K. D. F. and Rose: Keith's, Prov., Sept. 6-11.
PIERLOT and Schofield: Prospect, B'klyn, Sept. 6-11.
PHILLIPS, Mr. and Mrs. Norman: Dominion, Ottawa, Can.: Orph., Montreal, 30-Sept. 4.
PILGER and Douglass: Orph., Montreal: Dominion, Ottawa, 30-Sept. 4.
PIPEFAX and Paulo: Orph., Minneapolis.
PRIMROSE Four: Orph., St. Paul, 29-Sept. 4.
PRUITT, Bill: Keith's, Wash., Sept. 6-11.
QUINN and Mitchell: Keith's, Phila., 30-Sept. 4.
RAY, D. E. G. R. G. Alda: Keith's, Phila., Sept. 6-11.
READINGS, Four: Temple, Detroit.
REX'S Comedy Circus: Orph., Frisco, 22-Sept. 4.
RIGOLETTO Brothers: Morrison's, Rockaway, N. Y.
RING, Julia, Co.: Maryland, Baito.
ROBERT A and Verara: Keith's, Boston, 30-Sept. 4; Keith's, Wash., 6-11.
ROCAMORA, Suzanne: New Brighton, Brighton Beach, N. Y., 30-Sept. 4.
ROMALO and Delano: Temple, Detroit, 29-Sept. 4.
ROMAS, Seven: Columbia, St. Louis, 29-Sept. 4.
ROONEY and Bent: Orph., St. Paul.
RUDOLPH, Henry: Maj., Milwaukee: Keith's, Cinl., Sept. 6-11.
RUTLAND and Clifton: Ramona Park, Grand Rapids.
RYAN and Tierney: Alhambra, N. Y. C., Sept. 6-11.
SAM, Long Tack: Orph., St. Paul.
SAMOYA: Orph., Memphis, 29-Sept. 4; Alhambra, N. Y. C., 6-11.
SAMUELS, Ray: Keith's, Columbus, Sept. 6-11.
SANS, Pearl and Irene: Keith's, Prov., Sept. 6-11.
SAWYER, Joan: Orph., Frisco, 22-Sept. 4; Orph., Oakland, 29-Sept. 4.
SCHEFF, Fritz: Shea's, Buffalo: Orph., Youngstown, 30-Sept. 4; Hipp., Cleveland, 6-11.
SCHMETTANS, The: New Brighton, Brighton Beach, N. Y.
SCHWARTZ Brothers: Keith's, Boston, Sept. 6-11.
SCOTCH Lads and Lassies: Keith's, Lowell, Mass., 30-Sept. 4.
SCOTT and Keane: Grand, Pittsburgh, Sept. 6-11.
SEN MEL, Lady: Keith's, Columbus, 30-Sept. 4.
SHANNON and Annis: Orph., Minneapolis.
SHAW, Lillian: Morrison's, Rockaway, N. Y.
SHAYNE, Matthews Co.: Orph., Memphis, 29-Sept. 4.
SHONS, Hermine: Keith's, Wash., Sept. 6-11.
SIMMS, Willard, Co: Keith's, Phila.
SISTO, William: Shea's, Toronto, 30-Sept. 4.
SKATERS, Blouze: Columbia, St. Louis, 29-Sept. 4.
SLICKERS, Four: Colonial, Norfolk, 23-25; Lyric, Richmond, 26-28.

SNOWDEN, Elise: Henderson's, Coney Island, N. Y.
SOCIETY Buds: Orph., Oakland: Orph., Los Angeles, 29-Sept. 4.
SORETTI and Antoinette: Keith's, Prov., Sept. 6-11.
"SPRINGTIME": Colonial, Norfolk, 30-Sept. 1; Lyric, Richmond, 2-4.
STANLEY, Alice: Colonial, Norfolk, 30-Sept. 1; Lyric, Richmond, 2-4; Victoria, Charleston, 9-11.
STANLEY, Stan, Trio: Henderson's, Coney Island, N. Y., 30-Sept. 4.
STATUES, Five: Lyric, Richmond, Sept. 6-8; Colonial, Norfolk, 9-11.
STEDMAN, Al and F.: Bushwick, B'klyn, Sept. 6-11.
STELLA, Tracy and Stone: Orph., Los Angeles.
SULLIVAN, Arthur, Co.: Keith's, Indianapolis, Sept. 6-11.
SULLY Family: Keith's, Boston, 30-Sept. 4.
SUTER, Baby Ann: Keith's, Wash.
"TANGO Shoes": Maj., Milwaukee.
TEDDY, James: Orph., Los Angeles, 22-Sept. 4.
"TELEPHONE Tangle": Orph., Minneapolis.
THORNTON, James and Bonnie: Maj., Chgo., 29-Sept. 4.
THURBER and Madison: Ramona Park, Grand Rapids: Maj., Milwaukee, 29-Sept. 4.
TONEY and Norman: Shea's, Buffalo: Shea's, Toronto, 30-Sept. 4.
TOWER and Darrell: Prospect, B'klyn, 30-Sept. 4; Keith's, Boston, 6-11.
TOYE, Dorothy: Henderson's, Coney Island, N. Y., 30-Sept. 4.
TRACEY, Stella, Co.: Orph., St. Paul.
TUCKER, Sophie: Temple, Detroit: Hipp., Cleveland, 30-Sept. 4.
VADIE, Mlle. and Girls: Morrison's, Rockaway, N. Y., 30-Sept. 4.
VAGRANTS, Three: Orph., Montreal: Dominion, Ottawa, 30-Sept. 4.
VALENTINE and Bell: Keith's, Buffalo, Sept. 6-11.
VALENTINE and Bell: Keith's, Toledo, 30-Sept. 4; Hipp., Cleveland, 6-11.
VAN and Schenck: Henderson's, Coney Island, N. Y.: Keith's, Phila., Sept. 6-11.
VETERANS, The: Shea's, Buffalo: Maryland, Baito., Sept. 6-11.
VIOLINSKY: Orph., Oakland, 29-Sept. 4.
VOLUNTEERS, The: Orph., Los Angeles.
WAKEFIELD, Willa Holt: Keith's, Wash., Sept. 6-11.
WALLER, Leach, Trio: Colonial, Norfolk, 30-Sept. 1; Lyric, Richmond, 2-4; Forsythe, Atlanta, 6-11.
WANDA: Colonial, Erie, Pa., Sept. 6-11.
WALSH, Blanche: Maj., Milwaukee, Columbia, St. Louis, 29-Sept. 4.
WATSON Sisters: Keith's, Boston, 30-Sept. 4; Maryland, Baito., 6-11.
WEBER and Elliott: Orph., St. Paul, 29-Sept. 4.
WEEKS, Marion: Shea's, Buffalo, Sept. 6-11.
WHARRY-LEWIS, Quartette: Colonial, Norfolk, 23-25; Lyric, Richmond, 26-28.
WHITE Hussars, Nine: Maj., Chgo., 29-Sept. 4; Keith's, Columbus, 6-11.
WHITFIELD and Ireland: Orph., Montreal, Sept. 6-11.
WILDE, Mr. and Mrs. G.: Shea's, Toronto, 30-Sept. 4; Orph., Montreal, 6-11.
WILLARD: Maj., Chgo.: Columbia, St. Louis, 29-Sept. 4.
WILLS, Nat: Keith's, Boston: Bushwick, B'klyn, 30-Sept. 4.
WILSON and La Noir: Maj., Milwaukee.
WILSON, Jack: Maj., Chgo., Maj., Milwaukee, 29-Sept. 4.
WOOD, Britt: Orph., Salt Lake City: Orph., Denver, 29-Sept. 4.
WYNN, Beasle: Maj., Chgo., 29-Sept. 4.

CHARLES OLCOTT

Direction Jenie Jacobs

GEORGE F. HARRIS

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MOTION PICTURES

ROBERT E. WELSH—Editor

THE MIRROR Motion Picture Department, Established May 30, 1908

COMMENT AND SUGGESTION

BOOSTING THE PRICE HIGHER

DOES the memory of many film men go back to the time, a little over a year ago, when the business was in the throes of a crusade for higher admission prices? It's only a twelvemonth past, but it comes as considerable of a shock to remember that what most picture men so recently meant by "higher" was the 10-cent admission. The struggle was not for the 25 cent or higher scale—the bitter battle was waged to pull the 5-cent house up to the 10-cent level.

Shades of the penny-in-the-slot days! And last week's newspapers tell us of a picture corporation that will ask from 25 cents to \$3 for the privilege of seeing its productions. Where is the man who foresaw the death of the motion picture if we dared aspire to more than the nickel price? There were plenty like him—only a year ago, when the trade papers were massing weighty arguments in favor of the crusade to raise the prices. The 5-cent show still exists—but it is the exception; the 10-cent house is the rule, and the 10 to 25 cent theater is becoming common.

It remains for the next few months to show what measure of success shall be accorded the producers who are seeking to boost the admission price still one notch higher. New York has paid the top price for "The Birth of a Nation" for almost five hundred performances, but "The Birth of a Nation" is the exceptional film, and New York the unusual city. The GRIFFITH production could probably secure the higher scale in any city, at least for a limited period, while New York may be trained to pay higher prices for any entertainment it considers above the ordinary. "The Birth of a Nation" was above competition, the future output of these seekers after higher prices must come closer to a level of competition with the output of the feature programmes that are being shown at the lower prices.

But the answer of the medium sized cities will tell the tale—and time alone can give the answer. The kaleidoscopic rapidity with which conditions change in the picture field should be enough to silence any daring one who feels tempted to utter a prophecy. "Change alone is eternal," says the philosopher, and, in the picture field, "sufficeit unto the hour is the fruit thereof, for the next sixty minutes may prove you either a liar or a fool." If you must talk of the future confine your remarks to censorship, because—like the poor—censorship we shall have with us always.

Our factory friend tells us that much of the poor photography in evidence these days is due to the use of inferior chemicals to replace those whose supply

is affected by the European war. "The factory men are not saying much," he declares, "but if the present condition continues much longer there is also certain to be an appreciable rise in the cost of pictures. I, for one, would sooner shut down my plant than continue to turn out film at the present price. The chemicals are costing me much more than ever, and they are not of the same standard of efficiency as those we received from abroad. Consequently, it is costing me thousands of dollars to employ chemists and test all materials used, but even with these precautions much of the film that goes out is of a standard that would not have been allowed before the war."

The output of the speaker's factory is probably as large as that of any other plant in the country. His prices have not been raised a fraction of a cent since the outbreak of the war, but if one is to believe his pessimistic forebodings an increase in the cost of film developing and printing is certain to come in the near future. To the outsider, however, it would seem that with the blockade of chemicals over a year old, the time for fear of higher prices is past. His statement that inferior chemicals are injuring the quality of motion pictures would bear more thought, however.

While on the subject of the war and its effects on the motion picture industry it might be well to note that the manufacturers of carbons are not losing any time lamenting the loss of the foreign supply, but are establishing quite a number of plants in this country to meet the demand. There is every possibility that, with the war over, America will make a strong bid to retain in its own hands the task of supplying the theater owner with his carbons.

It may have been only a dream—a nightmare, if you will—but it seems natural enough to be true, so we'll let you have it. We don't know just how it came about, but we found ourselves in a projection room with the manufacturer, director, author, leading woman, and leading man of the great feature production, "A Voice at Midnight." Off in a dark corner huddled an abashed trade paper reviewer. The otherwise exclusive audience was about to witness a private showing of the masterpiece.

We had a brilliant idea—yes, you're right, it *must* have been a dream.

"Say," we said, off-hand, you know, just as we always speak to manufacturers and such other petty individuals, "I want you all to do me a favor. Will you put yourselves in the place of the picture reviewer and when this showing is over sit down and write me a critical review of the picture? You can mail them into the office to-morrow."

They agreed with alacrity; so quickly that my suspicions were momentarily aroused. But perhaps it was only their natural desire to try their hand at the other fellow's work. Let us skip the showing of the picture—it is a dream, not a nightmare—and take up the story again the following morning with the mail before me containing five reviews of "A Voice at Midnight." They had promised faithfully to be absolutely frank in their criticism, so I lost no time in opening the first envelope.

It was from the author. "'A Voice at Midnight,'" it started, "despite many crudities of direction and the inferior acting, is easily the pre-eminent feature of the year. The strength of the author's wonderful story surmounts all obstacles that have been placed in its way by a parsimonious producer. The

story is a startling, daring, original conception, fraught with amazing possibilities. In better hands it would have surpassed 'The Birth of a Nation,' but even under the present conditions it —" I quit. Author's review went back into its envelope and the whole into the waste-basket.

The director's was next. He was more analytical. "It is difficult," he declared, "to account for the success of 'A Voice at Midnight.' A masterpiece it assuredly is, yet the story is trite, and the acting of only ordinary caliber. To the director therefore must go the credit for one of the most enjoyable productions we have witnessed in many a moon. With the brush of a master painter he has —" Our hand is drawing the basket nearer, but we linger to read another sentence. "We understand that Director BUMPUS's contract with the Bul-Bul Company is shortly to expire. What a bitter scramble is certain among the manufacturers to secure his signature to another document."

The leading man's review is in our right hand, the leading lady's in our left. Just make the necessary changes of sex in the following excerpt and you can read them both at the same time. "An interpretation of rare power, contributed by Miss VERE DE VERE, saves 'A Voice at Midnight' from disaster. Her role is a most difficult one, but she handles it with the finesse of a gifted and trained artiste. Unfortunately, the same cannot be said of her support. Mr. VAN DE VAN, in the leading male role, displays the grace of an elephant, the intelligence of a stick. As for the director and author —" A throaty, grumbling voice interrupts us. It is the manufacturer, with the office boy who tried to stop him at the gate, following apologetically at his heels.

"Reading those reviews?" barks Mr. MANUFACTURER. "Well, never mind mine. I didn't write it, I had the press agent send you over a synopsis and his copy for the heralds. But let me tell you something, young man. 'A Voice at Midnight' may not be a wonderful picture, I don't even say it's a good picture. But, believe me, it's a darn good commercial property, and if any of your reviewers tries to pan it I'll have his scalp. The picture's going to make money, and that's the answer, isn't it?"

We didn't say whether it was or not, only we'll advise the reviewer to get out a life and accident policy at once. For he strolled in a few seconds after the manufacturer had left. "What did you think of 'A Voice at Midnight,'" we asked.

"Rotten," he replied. He looked too desperate for further words. I think he'll murder his grandmother to-night if she asks him to take her to a picture show when he gets home.

P. S.—That reviewer's vocabulary is terribly limited. Now, if we were asked our own opinion of "A Voice at Midnight" we'd say that it was the —

But, then, guess we had better not. It's a family paper.



MARY PICKFORD IN "THE FOUNDLING."
A Forthcoming Famous Players' Production.



MARIE DRESSLER.

In "Tillie's Tomato Surprise," Lubin Feature.

EASTERN FILM CO. PLANS New Providence Corp. Ready to Market Product—Large Plant—Able Corps of Officials

The Eastern Film Corporation of Providence, R. I., which has been organized for several months, and has already produced a number of pictures, is about ready to commence marketing its product. It is thought that arrangements will be completed by next week by which it can release its product through regular channels. It plans at present to make and release four comedies a week and two five-reel features each month. The first feature to be released will be called "Peaceful Valley," featuring Helen Lowell, and following this in rapid succession will come "Next," "The Red Petticoat," and an adaptation of Bertha Galland's well known stage success, "The Return of Eve."

The aim of the new company is to be quality. Of forty-eight pictures made since the company has been in existence thirty were thrown out recently as not up to the standard which this organization insists upon maintaining, though it is said that each and every one of the ones discarded is as good as anything that is being shown on the screen today. Furthermore this will be the first company that will make an attempt to entirely eliminate the slap stick and all other forms of archaic humor from its comedy releases. It will be its aim to supply high class, clean, comedy, comedy based on amusing situations. As for equipment it has a plant with over 1,000,000 feet of floor space, a large interior stage of 190,000 square feet, and an exterior stage of 300,000 square feet. Besides this there is a new studio building under construction which will give 450,000 additional feet of space. Every modern aid to the proper production of motion pictures has been provided and the plant is complete in every way.

The officers and executive heads of the new organization are as follows: president, Fred S. Peck, vice-president of the National Exchange Bank, Providence R. I.; general manager, Elwood F. Bostwick, connected for years with such well known theatrical firms as the Shubert's, Klaw & Erlanger, and William A. Brady; vice-president, B. L. Cook, of the stock broking firm of Hornblower & Weeks; producing directors, George Lessey, Frederick Esmeilton, Lambert Hillier, Tom McEvoy, Allan Crolius, Charles Pitt, Ben Mason, and Hamilton Crane; technical director, Edward Lawrence; military director, Capt. M. A. Kelly; studio manager, Robert D. Fairschild; laboratory manager, George Woodruff; chief scenario editor, Miss Marie Murillo; publicity manager, Bert Ennis; camera men, Joseph M. Shields, Charles Stumar, Frank Perugini, Jack Gill, John Stumar, George Bunney, and Charles Blaney.

"VANITY FAIR" POSTPONED

Owing to the elaborate nature of the Edison feature production, "Vanity Fair," starring Mrs. Fiske, which was to be the first release on the new Klein-Edison feature programme, the release date has been postponed one month and the picture will now be seen on Oct. 6 instead of Sept. 6. The first release on the new programme will be the Klein feature called "The Money Master," founded on Cleveland Moffett's play, "The Battle." This feature was completed several months ago and it has recently been given the finishing touches. Frank Sheridan is starred and the supporting cast includes Paul McAllister, Fania Marinoff and others. It will be released Sept. 8.

\$2,000,000 MOVING PICTURE CITY

Syndicate Headed by G. W. Lederer and J. W. Rapp Plan Enormous Project at College Point, L. I.

A two-million-dollar moving picture city is planned for College Point, L. I., which, it is said, will surpass any of the Western community cities of like nature. Application was made to the Board of Aldermen of New York city, last week, to have the name of a fifty-acre tract at College Point changed to Film City, L. I. A syndicate headed by Geo. W. Lederer, the well-known theatrical producer, and J. W. Rapp, a prominent realty owner of that section, plans to build the city, irrespective of whether the permission is granted by the Board of Aldermen for the change in name. A part of the proposition includes the turning over to the city of Flushing of ten per cent of the profits of the plant for ornamental purposes. The Board of Aldermen will grant a public hearing on the plan some time this week.

The promoter's plans call for the building of a city that will cost about two million dollars. Options on adjoining property to the nucleus of fifty acres will make a property about two square miles in extent. Every facility for the projection, staging and manufacture of moving pictures will be included in the plant. A studio of Belgian glass, comprising the largest floor area of any studio in the East, will be built by Edward Kinsella, and other buildings too numerous to mention will be constructed as needed.

The site is ideal for a film city, being five minutes from Fountain Square, Flushing, and only twenty minutes by automobile from Times Square, New York. The site includes a half mile of timber land, and the waters of the East River and Long Island Sound lap its shores. A complete menagerie is also a part of the contemplated utilities. In speaking of the new project, George W. Lederer said:

"The College Point film city is designed to embrace the very best conditions and devices for the manufacture of films. The complaint of investors and investing manufacturers is still largely one of cost of production. Even with striking scenarios, cunningly conceived to give a plethora of scene fidelity and beauty at minimum cost, the productions often mean an outlay greater than the margin of profit justifies."

"Similarly, productions that require absolute perfection of detail in accessories to establish their verity as dramas, are rendered hopelessly marketless because of necessarily makeshift effects that at once stamp the play, whether multiple or tabloid, as unreal."

"Also, in casting pieces, errors of selection, blamed on the directors, are attributable in reality to the absence of just the

sort of types imperative to verisimilitude from the limited variety of players which directors in studios remote from New York can secure."

"Film City will have every human and artificial agency necessary for the quick and thorough making of films at the directors' hands, thus reducing the overhead to the lowest possible peg."

"This item alone will constitute the difference between profit and loss in making pictures, as everyone experienced in film manufacture will unhesitatingly concede. It is no longer a mooted point that the most beautiful photography for motion pictures is that obtained by natural light filtered by the scientific foreign glasses and sun cloths. Our studio will be equipped with artificial lights for dull days and certain effects, but the bulk of our camera work will be done under sunlight. Incidentally we will conduct a series of annex studios for film producers who wish to avail themselves of our location and accessories. The ground has one building now standing that will suit the demands of our project while the buildings are being erected for which we have contracted. This temporary plant will enable us to start producing films at once. Ground for a revolving stage will be broken at once. Besides our revolving stage, built along entirely new lines, we have the special close-up crane effect used to produce some of the most striking camera conceits in Cabiria. We have also in our plans an artificial lake, counterfeiting nature in its under sea life, flora and fauna, which will enable us to capture the most delicate submarine effects. A host of other inventions of clear thinkers identified with film production are other advantages of our factory equipment. A color process upon which we are experimenting promises a varietal film at a logical cost. We have seven accepted scenarios for features, several of these demanding feminine stars."

"A list of these, with names of the directors, stars and supporting players we have engaged, will be found in an extended advertisement of our project now being prepared for the film trade papers for early publication."

George W. Lederer's film experience dates back several years, when he associated himself with H. E. Aitken and the Mutual Film Corporation. Recent feature productions he has made on his own account include "The Flight," after Bayard Veiller's drama, and Ethel Barrymore's sensational success, "Sunday," with Reine Davis in the Barrymore role, a production voted by exhibitors one of the big box-office hits of the year.

EQUITABLE PLANS

New Producing Company Makes Announcement of Activities for the Immediate Future

A complete announcement of the plans of the newly organized Equitable Motion Picture Company show a comprehensive scheme of operations. Though it has only been in active operation for seven weeks, it is stated that they will have ten complete pictures on their shelves before the first one is released. Though this is an expensive plan of operation, it is deemed necessary in order to insure the continuity of the output. Four of the initial releases have been selected. The first picture to see the light of day will be a magnificent production of "Tribby," featuring Wilton Lackaye and Clara Kimball Young. It was produced under the direction of Maurice Tourneur. Other productions scheduled for early release are "The Bludgeon," featuring Kathryn Osterman; "Divorced," with Hilda Spong; "Blue Grass," with Tom Wise, and "Human Cargo."

The complete list of Equitable directors now include, besides Isidor Bernstein and John Ince, Charles Seay, Webster Cullison, Joseph Golden and Walter McNamara. The executive staff consists of Felix Feist, general manager; Arthur H. Speigle and Harry Reichenbach.

F. P. TO BUILD \$1,000,000 PLANT

The Famous Players' Film Company have purchased a parcel of thirty-one lots at the upper extremity of Manhattan Island, in the neighborhood of 225th Street, where they plan to erect an enormous modern moving picture plant, at a cost of about \$1,000,000. The plans call for a large studio building and several outdoor stages. There will be the usual buildings devoted to laboratories, heating and lighting, executive offices, and a new departure in the shape of a building to be devoted to research work, for the development of the technical side of the business. The property is assessed for \$160,000, but it is said that the purchase price was \$115,000. The sale was made by A. N. Gitterman.

PATHE CLOSES BIG CONTRACT

The Pathe Cincinnati office, through Manager C. E. Holah, has just closed a contract with the Hurst & Seaman enterprises whereby the Colonial and Lyric Theaters of Dayton, Ohio, get the entire output of Gold Rooster Plays and the "Neal of the Navy" serial. The approximate amount of the contract is \$10,000.

LUBIN ENGAGES EDGAR LEWIS

The Lubin Company announces the engagement of Edgar Lewis, the famous photoplay director, to supervise the direction of feature films. Mr. Lewis undoubtedly is a master mind among producers and scarcely needs an introduction to the millions familiar with photoplays.

The mere fact that Mr. Lewis produced "The Plunderer," "The New Governor," "Samson," "The Thief," "The Glided Fool," "The Littlest Rebel," "The Bondsman" and other famous photoplays stamps him as one of the greatest producers in America. Just which play Mr. Lewis will produce first has not yet been decided, but it will be a master film to be released through the V-L-S-E.

Mr. Lewis's connection with Lubin's marks the engagement of the fourth new director in as many weeks, the others being Jack Pratt, who filmed "Shore Acres," "The Garden of Lies" and other plays, and who is now directing Louis Reeves Harrison's great war play, "The Rights of Man"; Allen Farnham, formerly artistic director for the Kalem Company, and occupying the same position with Lubin, and Edward McKim, Lubin's new comedy director.

HIGH PRICES AT KNICKERBOCKER

When the Knickerbocker Theater is opened on Saturday, Sept. 18, for the purpose of showing the feature pictures of the new Triangle Picture Corporation, the highest priced seat in the house will be three dollars. President H. E. Aitken announces that the whole first balcony of the theater will be reconstructed to form a row of private boxes, like the famous horseshoe at the Metropolitan Opera House. Each box will contain four seats and the price will be twelve dollars, or three dollars per seat. In the announcement of the programme for the opening week a mistake was made in the name of the Douglas Fairbanks feature. It is called "The Lamb" and not "The Man and the Test."

WILLIAM J. BRADY'S PLANS

The motion picture activities of William J. Brady for the coming year will include the production of twenty-five feature photoplays, most of them adaptations from celebrated plays. These will include three special features of extraordinary proportions, which Mr. Brady has agreed to personally screen. His entire production will continue to be released through the World Film Corporation.

EXHIBITORS CARNIVAL

Vast Crowd Attends Annual Outing at Brighton Beach Race Track

As Anita Stewart said, "It's the exhibitors, who pay us our salaries, and we certainly ought to be here for their day." And though a mere reporter hesitated over the expression, "our salaries," he could not but agree that the stars should be there, as they were, Miss Stewart, Pearl White, Francis X. Bushman, and many others. The above refers to the "Dip, dinner, dance," carnival, track meet, etc.—in other words, a big day, given by the motion picture exhibitors of New York City at Brighton Beach, Saturday. The official name, we believe, was "Carnival field day, held under the auspices of the Motion Picture Exhibitors' League of America, New York Local number one," but that is much too formal for a good time, such as "was had" by the thousands of fans, exhibitors, camera men, employees of film companies, photoplayers, and stars who thronged the beach.

The day began with water events, started as per schedule at ten o'clock. Although the program was like that of many another athletic event in that it contained the names of celebrities who never competed, yet the contests were exciting enough to keep up the interest. Al Fox, of Kalem, won the high dive and the back dive. Vera Hastings, of Edison, won the fancy diving contest for women. Martin Kraus, of Vitagraph, won the hundred yard event for men, and Miss J. Ehrman, of the same company, won the hundred yard event for women. Helen Constance, of Edison, won the high dive for women, and little Miss Brown got a special cup for exhibition work. All through the day and evening there appeared an endless number of cups for every conceivable event. Just where they all came from is a mystery, but those the reporter had time to examine before his eyes gave out reading inscriptions, all bore the names of motion picture producers. But to come back to the swimmers, W. W. Swan, of Thanhouse, won the tub race, as well as the "fetching" event. Taylor W. Taylor, of the same company, won the endurance race. Representatives of Thanhouse got six cups in these events.

Next came the parade which went down through Coney Island via Surf Avenue. Up in the front rode Clara Kimball Young, and Helen Badgley, a bit of blonde girlhood, on a great big horse. The thousands who lined the avenue had not the slightest trouble in recognizing her as the Thanhouse Kid. Joe Lehman rode beside her. After them came Leo Ochs, president of the Exhibitors' League, who rode in a car with his family, and right behind in another car was Maurice Costello with his family. Then the parade stretched out a long, long way. Very prominent was the Pathe division representing the new serial, "Neal of the Navy," making an exceptionally neat appearance with pretty girls in middie suits. In fact this contingent was prominent throughout the rest of the day, in the paddock at the track, and about the hotel where the dinner and dance were given.

Others, who attracted attention in the parade were Francis X. Bushman and Marguerite Snow, in a big car elaborately decorated with flowers. The Metro stars were just visible through roses and orchids. At the head of a Biograph contingent of fourteen cars came "Spike Robinson," in the proud array of an Indian chief. The World Film Corporation was represented by six cars, in one of which rode Lewis J. Selznick, vice-president and general manager. The Vitagraph Company had six cars and an allegorical float which attracted a great deal of attention.

In the afternoon athletic events were given at the Brighton Beach race track. Here, again, one had to abandon the programme and look only for what actually happened; but there were many, many happenings. Incidentally, the management provided a flag-raising pageant, in which Joseph Kilgour took the part of George Washington, as he did in "The Battle Cry of Peace"; Logan Paul appeared as Abraham Lincoln, Hugh Wynne as President Wilson, and W. Osborn as Ben Franklin. After that came a tableau, "The Spirit of '76," in which Harry Fisher, Ed. Thomas and A. W. Wellesley took part. J. B. French won a motor-cycle contest. Ira Vail drove a car against time registering a mile in 59 seconds; Ray Gallagher won a hundred-yard dash, and May Walker a fifty-yard dash for women. Edith Storey won a good quarter-mile horse race, and A. H. Caldwell won a five-mile auto race in a Metro-Roife car.

But for the public, interest centered a good deal of the time in the paddock, and stands where the stars of the film were moving about. On view, besides Pearl White, Anita Stewart, and the others already mentioned, were Arnold Daly, Nance O'Neill, Fanny Ward, Jack Dean, Vivian Martin, Paul Panzer, Billie Reeves, Hughie Mack, Dorothy Kelly, Lillian Walker, Kate Price, and countless others. Also, as might be expected, there were imitations galore of Charlie Chaplin, and quite a few of Anita Stewart as the Goddess. Flora Finch herself appeared as a Celestial! An elaborate banquet was given in the evening at the Brighton Beach Hotel, and after that were dancing contests and general dancing. For the benefit of their many admirers, it might be said that Miss White, Miss Stewart, Miss Dorothy Kelly and other stars, can dance very well. Several of them won cups.

Tom Terriss, director of the film company which bears his name, has completed two big features, "Flames of Passion" and "The Pearl of the Antilles," both scheduled for release next month.



George Fitzmaurice.



E. D. Horkheimer.



Louis Gasnier.



H. M. Horkheimer.



Donald Mackenzie.

PRODUCERS OF PATHE'S GOLD ROOSTER PLAYS.

NEW V-L-S-E FEATURES

September Programme Well Balanced With Seven Well Known Stars, Including Marie Dressler

The V-L-S-E programme for September will contain three five-reel features and two six-reel productions, featuring such well-known stars as Marie Dressler, Robert Edson, Richard C. Travers, Stella Rozeto, Guy Oliver, and Mr. and Mrs. Sidney Drew.

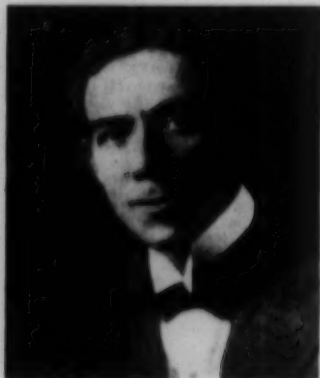
The first release of the month will be a Vitaphone Blue Ribbon production called "Mortmain," featuring Robert Edson, an intensely tragic drama said to be as sensational as it is unique and weird. It is scheduled for release on Sept. 6. Following this, on Sept. 13, will be the Essanay production of "The Man Trail," featuring Richard C. Travers, a story of the lumber camps, and on Sept. 20 the Selig Polyscope Company will release a six-part adaptation of Anna Catherine Green's celebrated novel, "A Circular Staircase," with Stella Rozeto and Guy Oliver in the leading roles. On Sept. 20 also will appear the second Blue Ribbon feature of the month, a comedy drama entitled "Playing Dead," featuring Mr. and Mrs. Sidney Drew. This will be their first appearance on the V-L-S-E programme. Near the end of the month, on Sept. 27, will come the long-heralded Marie Dressler picture, "Tillie's Tomato Surprise," and it is possible that the programme may be further increased by the release of another Lubin production, although this has not been definitely decided upon as yet.

F. P. SECURES MARSHALL NEILAN

Owing to the great success with which he has been received in several recent productions, the Famous Players' Film Company has secured the permanent services of Marshall Neilan as leading man. Though he has appeared in several recent releases of that company it was not until recently that they contracted for his exclusive services. It is planned to assign him to several important roles in productions now being prepared or under consideration. His past experience, comprising, as it does, every element of dramatic work, ranging from stock to the support of Broadway favorites, enables him to take with an adequate measure of ability any screen role, however difficult. In conjunction with this, his youth and photographic attractiveness make him a valuable acquisition to the regular organization of Famous Player stars.

A FLIVVER FOR TYRONE POWER

Tyrone Power, the celebrated actor, is the proud possessor of a Ford car, and it is causing him all sorts and kinds of trouble. Recently while on a shopping tour with Mrs. Power in Los Angeles, he failed to obey the warning signal of the traffic policeman, and was sternly admonished by the minion of the law, and told to back up. "I haven't learned how to do that yet," replied the perspiring Power, "but I can circle around and get back to the same spot. If that will suit you." The copper replied O. K., and Powers circled.



Leopold Wharton.

CHANGE OF POLICY FOR VITAGRAPH

Commencing Sunday, Aug. 22, the pictures comprising the programme at the Vitaphone Theater will be run continuously from one o'clock in the afternoon until eleven o'clock at night. No change will be made in the make-up of the programme, and it will still consist of a feature picture and a variety of shorter pictures selected from the Vitaphone's advance releases. For the week commencing Sunday a strong three-part drama, "To Cherish and Protect," will head the list of pictures. It was written by William Vaughn Pettit and produced by William Humphrey. Comedy will dominate the balance of the programme, including a Sidney Drew offering called "Unlucky Louey." Lillian Walker, Evert Owen and a star cast will be seen in "The Fire Escape," and the Western company will contribute a comedy called "Willie Stayed Single." The remaining picture will be a two-part drama called "The Kidnapped Stockbroker."

HARRY RAVER GIVES LUNCHEON

Harry Raver, general manager of the Itala Film Company of America, staged an original contest at the private showing of "Maciste" last week. Owing to the peculiar nature of the picture, which is based on the character made famous by D'Annunzio in "Cabiria," he found it impossible to give the picture a name, so he decided to hold a contest among the reviewers, the one submitting the best title to receive a prize of twenty-five dollars. At a luncheon following the private showing it was decided that each reviewer should write his opinion of the production under the name that he thought most suitable, and the one best pleasing Mr. Raver should receive the prize.

MARY PICKFORD'S NEXT PICTURE

Lovers of Mary Pickford's inimitable mannerisms will be pleased to hear that she is to be seen again soon in a picture that gives her plenty of opportunity to display her well-known ability. It will be a Famous Players' production called "The Foundling," and is scheduled for release on the Paramount programme Sept. 8. The supporting cast will include such well-known screen artists as Frank Mills, Harry Ham, Gertrude Norman, Donald Crisp, and Edith Chapman.

WITHDRAWS FROM WORLD FILM

Definite announcement is made by William L. Sherill, president of the Frohman Amusement Company, that it will no longer release its productions through the World Film Corporation. Negotiations are being conducted with two other prominent releasing exchanges, but no definite arrangements have been completed as yet. Owing to the great success in disposing of the territorial rights to "Just Out of College," the adaptation of the George Ade comedy of the same name, it is possible that he may decide to dispose of his future productions in this manner.



Theodore Wharton.

EDNA GOODRICH RETURNS HOME

After several months spent in Europe, strenuously engaged as a Red Cross nurse, Edna Goodrich, the famous American actress, returned to New York last week. She will leave immediately for Hollywood, Cal., where she is to make her debut in motion pictures under the management of the Jesse L. Lasky Feature Play Company. When the war broke out Miss Goodrich was studying in London, but she immediately volunteered as a nurse in a private expedition sent to relieve the suffering population of Belgium. She was engaged in this work of relief for many months. During the last few weeks of her stay in England her house, near London, was used as a hospital for convalescent British soldiers. She only returned to this country to fulfill her contract with the Lasky Company. Announcement of the vehicle that has been selected for her initial screen appearance will be made in the near future.

NEW PATHE OFFICES OPENED

The Pathe Exchange, Inc., announces the opening of new offices as follows: Detroit, Mich., 40 E. Larned Street, with L. E. Franconi as manager; Indianapolis, Ind., 27 Willoughby Building, with Jay G. Lytle as manager; Des Moines, Ia., Cohen Block Building, with L. A. Sheridan as manager. The Portland office will be re-established as an independent branch office with Mr. Wessling as manager and W. W. Koefeldt as cashier. F. C. Quimby, manager of the Pathe Denver office, is now engaged in establishing an independent branch office in Salt Lake City, and, on completion of his work there, will take the management of the Seattle office. He will be succeeded in Denver by Harry L. Knappen, who has been a Pathe solicitor in the San Francisco territory.

TO STAR FLORENCE ROCKWELL

Florence Rockwell has at last been persuaded to forsake the legitimate stage for the screen, and will be seen soon in the stellar role of a big feature production to be made by the Frohman Amusement Company. Miss Rockwell gained an enviable reputation on the legitimate stage as an actress of great ability, appearing with such well-known actors as Henry Miller, Richard Mansfield, and Robert Mantell. She seems to be especially endowed for successful picture work, being possessed of great beauty, a perfect figure and innate grace, and in addition has a keen appreciation of the niceties of dramatic expression. Without doubt she will become as popular with moving picture audiences as with regular theater patrons.

STRONG CAST FOR "MARY'S LAMB"

Pathe announces the cast of Donald Mackenzie's production of Richard Carle's play, "Mary's Lamb," as follows: Richard Carle, Jessie Ralph, Marie Wayne, Lillian Thatcher, James Renne, and W. J. McCarthy. Mr. Mackenzie has just started work upon this production, which will be released as one of the Gold Rooster Plays.



Edward Jose.

MALITZ MAKES STATEMENT

As an answer to the alleged disclosures printed in the New York World seeking to connect the American Correspondent Film Company, Inc., with the propaganda of interests favorable to Germany in the present world struggle, Felix Malitz, vice-president and general manager, makes the following statement:

"Having been requested by several newspaper men to make a statement in regard to the article which appeared in the New York World of Aug. 15, 1915, in which my name was mentioned, I wish to say:

"I was vice-president and general manager of one of the largest film companies in this country and was forced to give up my position on account of my German origin, in spite of having declared my United States citizenship.

"As a matter of consequence I had to look for another means of livelihood, and I accepted the position to conduct the business of the American Correspondent Film Company, Inc., with the condition that I have full power to run this corporation in a straightforward, businesslike and neutral American way.

"It is true that Mr. M. B. Claussen, the president of our corporation, has paid into the bank the sum of \$22,000 as a loan to the corporation, but I personally can say that I have never seen the agreement of which the World speaks. All I desired in undertaking this work was to be properly financed in order to carry on the business.

"As to the authenticity of the war pictures turned out by the American Correspondent Film Company, Inc., I always have emphasized verbally and in all my correspondence and in all my advertising that these are 'official' war pictures.

"So there is certainly no mystery about it, and I do not see that the World discovered anything that I had not announced broadcast.

"I call attention also to the fact that the American Correspondent Film Company, Inc., is not engaged in the manufacture of war pictures alone, but in addition is making pictures of general interest, the object being to conduct a film business in a proper, legitimate manner, and personally I feel that I have the same right to do this without interference as any other man who has declared his intention of upholding the principles of this Republic.

Harry Rubin, head of the scenario department of the American Correspondent Film Company, also makes a statement in which, after showing that he is a native-born American citizen, he states the directions given him by Mr. Malitz for the preparation of scenarios, saying that in every case he was to keep the pictures free from any particular that would affect their neutrality in the least. Furthermore, he states that Mr. Malitz has always made it clear to all the employees of the company that it was a purely commercial proposition, without any mission of propaganda, and that all facts presented concerning the European war must be presented with a proper respect for American ideals.



Arnold Daly.

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The **PATHE EXCHANGE** inc.

EXECUTIVE OFFICES

25 WEST 45th ST. NEW YORK

REVIEWS OF FEATURE FILMS

"THE VANDERHOOF AFFAIR"

Four-Part Modern Drama. Featuring Marguerite Courtot. Produced by the Kalem Company Under the Direction of Robert G. Vignola for Release Sept. 6.

David Lester, an author..... Hal Forde
Helen Vanderhoff, heiress..... Marguerite Courtot
Roscoe Vanderhoff, her uncle..... Harry Hallam
Jose, his servant..... T. J. Dow
Inez, a Mexican..... Helen Lindroth
Dr. Luchow..... Robert G. Vignola

To add one more paraphrase to the many already in common use, who would imagine so acceptable an offering from so little a plot. And besides this feature, the picture is also handicapped by a very old story. Assuredly no one will accuse the plot, in which an uncle keeps his niece in terror that she may be assigned to an orphan asylum and he inherit the money, a new one? Yet it is well to realize that the story is not only quite acceptable but refreshingly interesting as well. The answer to both these faulty considerations is "treatment," a manner of handling, in this instance, that may be best illustrated by the story itself, and which is all the difference that the right handling would mean to a drowning man.

It is on shipboard, sailing from a Southern port, that the author first notices the girl, heavily veiled and apparently doped. In idyllic circumstances he saves her after her drop overboard, but is not allowed to pursue the intimacy.

Arrived at his country home, he is now surprised to find out that the strange people, for the girl is sedulously guarded by her uncle and a swarthy Mexican man and woman, live next door. He watches indefatigably and is rewarded when the girl drops an apparently empty piece of paper. This author apparently was no writer on chemical subjects, but at last the girl gives him the hint and he heats the paper. Immediately the characters come out. Later the girl drops a whole note book of invisible writing, which he one by one heats and brings out, after the first couple the story that they tell being pictured on the screen. This has to do with the death of her father and the subjugation of the girl by her uncle, who administers loco weed that she may be adjudged fit for the asylum. The end is not yet, however, by a good deal. The time the author has in getting into the neighboring house is as arduous as it is in finding any actual evidence against the plotters. They blind him, they mistreat him, but finally when his blood drips through the floor onto the newspaper of the doctor waiting to have the girl placed in the asylum, the play is about up. It ends with a little motor chase in which the Uncle and his Mexican are in the front car, and gives, finally, the reason for the uncle's actions which nimble minds may have already guessed.

"THE CLAUSE IN THE CONSTITUTION"

Three-Reel Selig Drama Produced by Edward J. Le Saint from the Manuscript by Campbell McCulloch. Released Aug. 19.

Edward Clay, the reporter..... Earle Foxe
Rose Rankin, the girl..... Stella Razeto
Duffy, her politician-guardian..... George Hernandez
Governor Graham..... Will E. Sheerer
Rainey, Lieutenant-Governor..... Joe King
Ransom, the editor..... William Machin
O'Neill, railroad president..... Jack McDonald
Bates..... Lamar Johnstone

One of the rare occasions when versatile

studio artists do not make burlesques of the high State officials they are called upon to represent is this offering dealing with big politics in the making. It is eminently a story for men, the kind of a picture that might be released, for New York State, on the first of November, with claims entered on both sides. The women would say, "See how rotten is your male administration," while on the other hand it seems to pretty well point out that the men are able to manage matters themselves. That they do so and well is entirely to the credit of the Selig scenario and manuscript departments, for it pictures a frank avowal of some of the methods employed in the game of legislation, and is not only probable but exceedingly well screened, up to the point where the reporter-lead, in his reportorial sagacity, employs means which chime more with picture plots than they do newspaper traditions.

That traditions do not greatly bother this aggressive young news person is evident from the way he goes after the political boss's daughter. First and last in the offering comes the love story, a matter of mere diversion, as this author would make us think. The real gist of the matter comes out when the young man, assigned to the entire story of the canal bill, which is about to come up in the Legislature, overhears a bribe from the railroad most hurt, to the political boss. The manner in which the bill, however, is passed, concerns the State laws and a matter of geography. As the Governor is to cross the State line to assist in a corner-stone ceremony, and as this makes the Lieutenant-Governor the ruler, pro tem., the object is to keep the Governor outside the State until the Lieutenant-Governor may have signed the bill after it is passed.

The place where they hold up the train to which is attached the Governor's car is plainly marked "Colorado-Wyoming State Line," and since the producers have so declared themselves it is our unfeeling duty to inform them that the Los Angeles, San Pedro and Salt Lake Railroad does not allow any of its engines or cars to stray that far away from their own line. Nevertheless the stoppage is spectacular, for it entails the raising of a huge cantilever bridge, the binding of the signal man and the passage and signing of the document that the public needs before the train is able to resume and cross the State boundary. In the last

The cast, as we have said, upheld the tie to his marriage with his daughter. The clan out of office and compels his consent few scenes the reporter forces the politeness of their offices, added to which the types to fill the various roles were well chosen. Among the better accomplishments in this line were those of Earle Foxe, George Hernandez, and Jack McDonald. The lighting of the film was of that clear, brilliant sort which is typical of almost all Selig camera results.

"THE CAVE ON THUNDER CLOUD"

Two-Part Essanay Comedy. Written by Mary Roberts Rinehart. Released Aug. 14.

Tish..... Camille D'Arcy
Aggie..... Marian Skinner
Lizzie..... Louise Crollus
Edward Donald..... Edmund F. Cobb
Charles Sands..... Eugene Acker

The Essanay sense of seeking novelty has persuaded it to picture these stories of Miss Rinehart's that first appeared in all



AN EXCITING MOMENT FROM "THE VANDERHOOF AFFAIR."

Four-Part Kalem Feature.

their fund of script cleverness in the Saturday Evening Post. The fact that three middle-aged ladies are in the lead would be almost enough to make a prophet of an unpropitious person, but in this case the prediction would be but partially fulfilled, for the offering is pleasing in parts. Unfortunately for film needs, what was the "surprise" in the story is spread big in the first reel. This naturally eliminates all suspense.

The wonderment which must also occur in the mind of him who knows the wealth of detail and elaborateness with which the author trims her stories, will find its answer in a somewhat hurried pictureization of a few of the parts. As a picture it is an average example of what this company does with one exceptionally pretty set—the one overlooking the river and the woods beyond.

While the club man, on a wager, offers to hold up a train with an empty pistol, and is briefly seen doing it while train men take no very great interest in his proceeding, the three women start out on a hike. They quarrel a good deal about it, and the energetic member of the trio insists. The others go along to keep her out of harm and for their baggage they take a burro named "Modestine." The "modest" in "Modestine" was synonymous with her balking nature that refused to allow her to be led near the camera.

In the woods the women run into the hold-up club man, who is only a short distance ahead of the railroad detectives. The women mistake him, on his word, for the detective, while his pursuers, he tells them, are the bandits. Naturally this complication is provocative of much fun, as the women attempt to imprison the detectives, until the three women are haled to justice. A note from the hold-up man whom they had befriended, together with the return of the money, is sufficient to set them free.

"CAPITAL PUNISHMENT"

A Three-Part Modern Drama Written by the Rev. C. J. Harris and Featuring Leonore Ulrich. Produced by the Knickerbocker Star Features Company under the Direction of Joseph Levering for Release on the General Film Company program.

Olive Baxley..... Leonore Ulrich
Jim Armsby..... Sidney Mason
Vivian Baxley..... Ruth Vivian
Duncan..... John Reinhard
Judge Baxley..... George T. Neesh
Governor Clayton..... Jim Levering
Madame Verne..... Slavia Artarac
Briscoe..... T. Morris Kameel

Written as an argument against capital punishment, this three-part drama has many strong features, and also many that could greatly be improved upon. Leonore Ulrich in the feature role gave a performance that was thoroughly enjoyable throughout, although we are free to admit that she does not impress us as favorably in a strictly tragic role as in one with a little more life and animation. The photography in many cases could have been greatly improved upon, but this may have been due to faulty printing and toning, which can be easily remedied. Taken as a whole, the picture forms an able presentation against the well-known evils of capital punishment, and as this is what it sets out to do one may in justice call it a successful offering.

Judge Baxley is a strenuous advocate of capital punishment as the best means of furthering justice, until the case is brought home to his own roof-tree by the trial and conviction of his daughter's fiancé, when great efforts are made to have the sentence commuted. The young man is on the way to the scaffold when a new witness appears and submits convincing proof of the young man's innocence. The plot is very complicated, but worked out in a convincing and understandable manner. The mob scenes showing the excited and furious populace were exceedingly well staged.

"NEAL OF THE NAVY"

Beginning the New Pathe Serial Written by William Hamilton Osborne and Featuring Lillian Lorraine and William Courtleigh. Produced under the direction of W. M. Handey, for Release Sept. 2.

Ponto..... H. Stanley
Thomas..... William Conkle
Martinez..... Ed. Brady

We can imagine no serial about which exhibitors will be more on the guard than this, for with two of the most successful to their credit—*Pauline* and *Elaine*—the popular query must be, can Pathe keep it up?

It is difficult to tell from the initial installment much about the picture as a whole, especially as at least several thousand feet must be given over to the momentum required to start a big idea on its way. But it may be safely stated that the close of the initial reels leaves a clearly defined set of characters waiting for the wire to fall. And they include some very excellent material, as well.

The eruption of Mount Pelée starts the offering off at a smart pace. The fleeing natives of the Southern city, and their desperate leaping into the water as the only means of escape, include some unsurpassed views of a volcano, taken at great hazard by a Pathe camera man. The camera is only a few feet from the molten igneous flow, while but little distance away rocks are projected into the air and clouds of steam obscure the horizon. The experience is the same as putting your hand into the lion's jaw, but with the pleasant assurance that his leonic majesty may have bitten him who first tied his jaws.

The object of shelter is a ship in the harbor which, when no more may be safely accommodated, steams away. Later the ship burns to the water's edge and only a boat load of survivors is picked up by a United States battleship. This includes the captain's boy, Neal, for whose bravery in saving a little girl the warship's commander predicts a useful career in the U. S. navy. The little girl is one of the refugees concerning whom it is only known that her father is rich, that he will come to her if possible, and that she has a pocket which is not to be opened until her eighteenth birthday.

On an island three of the other survivors have drifted ashore, but their life is doubtful. Principally there are the two children left. We repeat, the possibilities are immense, and that we like it as an introduction, but of its future episode merits there is, so far, no means of telling.

NEWSY NOTES

Grace Darmond's "Filmland Experiences" are the latest to be published by the Selig Company in plate form and supplied to newspapers. Up to date three feature stories written by Selig stars have appeared in this series. Kathryn Williams has written of her experiences with "The Carpet from Bagdad." Harry Mestayer related the filming of "The Millionaire Baby," and Tyrone Power contributed an article on pictures. According to the records of the Selig Company a total number of three thousand of these stories have appeared in the newspapers.

Ollie Kirkley, of the Kalem Company, Glendale, Cal., is soon to be featured in a series of detective stories which that company is to put on. Miss Kirkley's advance has been rapid in the last year and well deserved.

"Neath Calvary's Shadow," a Selig Diamond Special, written by W. H. Lippert and featuring Fritzie Brunette and Wheeler Oakman, is scheduled for release on the regular program, September 9.



"THE WOMAN HATER," THREE-PART ESSANAY PRODUCTION.

Henry B. Walthall and Edna Mayo.

GOSSIP OF THE STUDIOS



MARSHALL NEILAN.

Permanently Engaged by Famous Players.

WINIFRED GREENWOOD, of the American Flying A company, never disobeyed a director until Henry Otto told her to bait a fish hook. As she took the slimy worm in her fingers and tried to put it on the hook she decided that that was too much to ask, and struck, so "The Divine Decree" will be seen without Winifred going through the operation of baiting a fish hook.

BEN WILSON, of Universal, has just appended his signature to another two-year contract with that company.

KATHLYN WILLIAMS, the popular star of the Selig Polyscope Company, has written a two-reel drama replete with thrills called "A Sultana of the Desert," which will be released in regular service Oct. 4.

THE SELIG COMPANY will release a Colin Campbell drama on Sept. 15 called "Man's Law."

FRANK H. CRANE, of the World Film, is soon to begin work on an adaptation of Owen Davis's drama, "The Family Cupboard." Frances Nelson will have the feature role.

"THE POLITICIANS," Aaron Hoffman's celebrated farce, is now being produced by George Kleine with a Broadway cast featuring Bickel and Watson. Snitz Edwards, Ruby Hoffman, Alma Hanlon, Florence Morrison, and John Nicholson make up the supporting cast.

BURN MCINTOSH, of the World Film corps of directors, is busy producing a picturization of Bartley Campbell's old-time drama, "My Partner," featuring Marie Edith Wells.

LOMER JOHNSTON, late director for the Vitagraph Company, has signed a contract with the African Films Trust, whose plant is in Johannesburg, Union of South Africa. He will sail from New York on Sept. 4, and on his arrival at Johannesburg will take entire charge of the production work of the company.

ESSANAY recently burned down an entire photoplay village in taking some scenes for "The Man Trail," the six-part feature adapted from the novel of Henry Oyen, to be released on the V-L-S-E programme soon.

JESSIE STEVENS and Frank Lyon, of the Edison Company, are all excited over a weight-reducing contest which they are running off. Every pound lost is a point scored. Last week Frank had a lead of one pound.

VIVIAN MARTIN is to be seen again soon in a World Film production of "The Little Mademoiselle," staged under the direction of Oscar Eagle.

DIRECTOR LANGDON WEST, of the Edison Company, went to great trouble recently to get a real band of gypsies for use in "The Girl of the Gypsy Camp," featuring Bessie Learn. He at last found a band in upper New York State, and the company is now learning all the delights and discomforts of the gypsy life.

G. M. ANDERSON, of the Essanay Company, is now incorporating clean, whole-

some Western comedy in his "Broncho Billy" series.

HARRY MOREY will be seen soon in the leading part in a four-part Vitagraph Blue Ribbon Feature called "The Making Over of Geoffrey Manning," which is being staged under the direction of Harry Davenport.

EDNA MAYO, the popular Essanay star, had an exciting experience recently. She was called upon to jump from the deck of a yacht into the waters of Lake Michigan. There was a high wind blowing, and before Henry B. Walthall could rescue her she had drifted a long way from the boat. After a hard struggle the two were finally pulled aboard.

MOST of the settings for the Essanay production of George Ade's "Fable of Hazel's Two Husbands and What Became of Them," were taken in the Great Northern Hotel, Chicago.

WRIGHT HUNTINGTON, a well-known stock manager, has closed his season at St. Paul, Minn. After a short rest he will enter the moving picture business at the head of his own company.

A REAL automobile race was staged for the Essanay production of "A Man Afraid," featuring Richard Travers. The race was held on the two-mile board track of the automobile speedway at Chicago.

AMONG the Lubin players present at the Motion Picture Exhibitors' Carnival at Brighton Beach were: Billie Reeves, the famous English comedian; Mary Charleson, Rosetta Brice, Richard Buhler, Octavia Handworth, Frances Joyner, Patsy DeForest, the "firt" of the Lubin studio; Clarence Jay Elmer, William Potter, Charles Brandt, James Cassidy, Peter Lang, Bartley McCullum, Arthur D. Hotelling, Jack Standing, Mae Hotely, Kempton Greene, Jack O'Neil, and others.

KALEM GETS BRAND NEW HELEN

The Kalem Company has decided to continue "The Hazards of Helen" railroad series indefinitely and announce that they have engaged Miss Helen Gibson to succeed Miss Helen Holmes, who has done so much to make the series the success that they have been. The change is to go into effect immediately. It is said of Miss Gibson that she is admirably suited for the role of Helen. The daughter of a railroad engineer, she has an entire lack of fear, and seems to take the greatest delight in performing the most hazardous feats. It is also promised by the Kalem Company that the new series will be stronger and more sensational than ever. It is interesting to note that "The Hazards of Helen" series has achieved a unique record. Never have the episodes released to date received disparaging mention on the part of the motion picture reviewers.

MEETING OF KLEINE FORCES

The second annual conference of the branch managers and executives of the George Kleine forces was held in the New York office recently, at which time the plans for the coming year were gone over in great detail. Following the business talk, which lasted most of the day, a trip of inspection was made to the studio and still later a dinner was served at the Hotel Brevoort. Among those present were: George Kleine, Merle E. Smith, general branch manager; Douglas H. Borgh, traveling representative; W. E. Raynor, manager of New York office; H. A. Bugle, manager of Philadelphia office; M. F. Gibbons, manager of Pittsburgh office; W. D. Cooper, manager of Toronto office; Ben F. Simpson, manager of Atlanta office; John J. Dacey and Foster Moore, traveling out of the New York office; Louis Myll, general auditor; J. C. Miller, and O. F. Doud, publicity manager.

WARNING TO EXHIBITORS

The American Correspondent Film Company desires to warn exhibitors throughout the country that a very inferior film using the same name as their copyrighted feature, "The Battle and Fall of Przemysl," is being offered for exhibition. Picture theater owners should make sure that they are dealing with the right people before signing their names to contracts. The above company is the only one having a right to use a picture with this title.

COMPLETES SIX PICTURES

Tom Mix, the intrepid cowboy producer-actor of the Selig Polyscope Company, has been working in Las Vegas, N. M., just about one month and in that time he has completed six pictures, the first of which will shortly be released. Mix is a tireless worker, and since his arrival the perfect weather conditions at Las Vegas have enabled him to produce pictures from sunrise to sunset every day. The first of these productions will shortly be released on the regular Selig programme.

"The Man Trail"

Tears away the mask
of civilization.

Bares the naked soul
of man.

Reveals his barbaric
passions.

Shows life in the
raw.

Pictures a pitiless
hunt, with man as
the game and life
as the stake.

Features RICHARD C.
TRAVERS in an all
star cast.

Adapted from the recently published novel by
Henry Oyen.

Produced in six acts by E. H. Calvert.

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FEATURE FILMS OF THE WEEK

"The Silent Voice," With Francis X. Bushman and Marguerite Snow—"Salvation Nell," Starring Beatriz Michelena—Irene Fenwick in "The Woman Next Door"—"The Perplexities of Maciste"—"The Marriage of Kitty"

"THE SILENT VOICE"

A Seven-Part Original Photoplay Written by Jules Eckert Goodman and Featuring Francis X. Bushman. Produced by the Quality Pictures Corporation Under the Direction of William Bowman for Release on the Metro Programme, Sept. 13.

Franklyn Starr Francis X. Bushman
Marjorie Blair Marguerite Snow
Bobbie Delorme Lester Cuner
Mildred Italian Ann Drew
Heloise Delorme Miss C. Henry
Spring Frank Bacon
Marjorie's Father William Clifford

Containing some philosophy, some mighty good psychology and some extraordinary good acting on the part of Francis X. Bushman and Marguerite Snow, this would be a thoroughly enjoyable photoplay, of the kind that is seldom seen on the screen, were it not so interminably long. Between one and two thousand feet could easily be cut from the picture without detracting from its value in the least. Both the author and producer have endeavored to present an offering that shall be somewhat different and somewhat better than the average motion picture, and in this they have been successful, but in their endeavor to present something on a higher plane, they should not presuppose that audiences are composed of primary school children, and present their offering in the manner necessary for the comprehension of those untutored minds.

With this exception, "The Silent Voice" is a good and successful picture, and though treating of deeper subjects than is usually found on the moving picture screen, still with a theme that is founded on basic principles of human conduct it is readily comprehensible and understandable. Francis X. Bushman, in the leading role, gives ideal characterization, and he was ably aided and abetted by pretty Marguerite Snow. Bushman's portrayal of the psychological change from the misanthrope to the optimist was an exceedingly able piece of work, and one that rebounds greatly to his credit as an actor. The balance of the cast handled more or less minor parts in a manner that formed an attractive background for the acting of the two stars.

The story has a purely psychological basis. It deals with a wealthy, talented and successful musician, who is forced to suffer a double misfortune, first losing the mother to whom he was deeply attached, and secondly, losing his hearing, thus rendering his music useless to him. With a single servant he goes away to the mountains, and there, owing to his inability to hear, is seriously hurt by a landslide, caused by an explosion. Marjorie Blair, a wealthy society girl, is passing, and hurries to his assistance. In due course of time love develops, and they are married. The musician's nature, which has become more or less misanthropic on account of his misfortunes, is again softened by his marriage, and though he cannot regain his hearing, he leads a happy and contented life, until he discovers his wife in the arms of Bobbie Delorme, his cousin. Thinking that all that he loved most in the world had again been taken away from him, he descends to the deepest depths of misanthropy, melancholia and blasphemy. He laughs at and scorns a destitute young couple, who are praying to God for aid, praying with the faith that moves mountains. He helps them with money and with work, blaspheming all the time he does it, but they, with their all-powerful faith, insist that God has used him as a means of answering their prayer. With this act as a starting point he gradually changes from a misanthrope to an optimist, and as he changes his own life begins to right itself. First he discovers that his wife is faithful and always has been faithful, and his happy married life is resumed. Then to cap the climax of his regenerated life, a celebrated specialist discovers that his hearing can be restored. So through much agony and suffering he has discovered the basic law of life and the road to happiness. The same theme was used by Otis Skinner last season in a play in which he starred.

"SALVATION NELL"

A Six-Part Adaptation of Edward Sheldon's Play of the Same Name, featuring Beatriz Michelena. Produced by the California Motion Picture Corporation, under the direction of Alexander E. Belfus.

Nell Saunders Beatriz Michelena
Jim Platt William Pike
Nell's Mother Nina Herbert
Nell's Father Clarence Arper
Sid McGovern James Leslie
Myrtle Irene Outtrim
Sai Myrtle Neuman
Old Rouse Frank Hollins
Young Woman Minnette Barrett
Major Williams Andrew Robson
Hallelujah Maerie Katharine Angus
Proprietor of Saloon D. Miforson
Tough Earl Emlay

When "Salvation Nell" was produced in 1908, it marked the debut of Edward Sheldon as a playwright. On that November night the world learned that the young man who looked—he still looks it, too—far from pugilistic, could write "punch" drama. With the exception of "Romance," his plays one after another became standard examples of tense conflict, thrills, and all else that goes with "punch." Accordingly, when the time came for plays to be made into motion pictures, it was easy to predict that Mr. Sheldon's dramas would be among the best material available for the camera. And they have fulfilled that prediction. Several of his other plays have already

been offered on the screen with success, and now comes the original Sheldon drama, "Salvation Nell," produced by the California Motion Picture Corporation. It promises to equal, if not to surpass, the other Sheldon plays on the screen, just as "Salvation Nell" appealed with a grim power never surpassed by the later Sheldon plays.

Going back, also, as the habit in motion pictures is, to the beginning of the story affords a special opportunity in this version of "Salvation Nell," to show the drab life of the slums and their brutal conflicts. In fact a captious critic might say that there was too much sordidness in the picture. Powerful as it is, it would be benefited beyond a doubt by scenes of a different nature to furnish contrast. The best opportunity we see in the story for such scenes is in that part showing the life of a wealthy man's mistress. On general principles it is not wise to make vice too attractive, even when, as in this case, the lady comes to a bad end, but certainly something might be done to make the man's apartment at least reflect luxury. In the picture it merely bespeaks vulgarity, as do

means by which this was accomplished. But it is only in an analytical way that such a stricture is at all called for, because, to the average audience this play will probably appeal as one of the finest it has seen. The analysis is for technical purposes only.

At the time he wrote it, Owen Davis could hardly have had motion picture rights in mind, because that was not yet the goal of playwrights, but the unconscious achievement was the same, for his script has given the gentleman who adapted it, and the director, some sterling opportunities to broaden the effect by outdoor scenes; scenes, by the way, which had to do with the position of a young mining engineer in Mexico and which Mr. Edwin did not go South to take. Where he got them must remain a complete mystery, for he has his Mexican workers, his rurales and the flatness of the Sonora desert as though he had gone there to get it.

The saying, so often used, that the Kleine studio is a poor place for a moving picture stock actor, is responsible undoubtedly for the most and most judiciously selected casting we have seen in a long time. Miss

the son—they have become very chummy—into her confidence and tells him in the way that pictures do the story of her unhappy married life. This, in brief, retells her marriage with a man of money, her leaving the stage, and her unhappiness because of one man, to whom the bars of matrimony are but slight hindrance. This man finally compromises her in a hotel room, where her husband is called with two detectives, to find her thus incriminated. Meanwhile postal authorities have been notified by the suspicious ex-judge, so that when the recital of the story is over with we are almost ready for the denouement which resorts, cave-like, to the physical proportions of the son to bring a confession from the mining promoter. This procured, and all blame removed from the lady, inspectors are waiting to lead the far-from-hatible villain to his deserts.

Probably by now the only manner in which this picture may be found fault with will have become evident. It possesses no big moments, nor has it a plot with which the word "big" may be associated. This, however, will hardly be noticed, for in every other productive feature it is big.

"THE PERPLEXITIES OF MACISTE"

A Six-Part Original Photoplay Written Around the Famous Character Created by D'Annunzio in "Cabiria," by Agnes L. Bain. Produced by the Italia Film Company for Independent Release.

Maciste Ernest Pagano
Josephine Arline Costello
Her Mother Louise Farnsworth
Duke Alexis Robert Ormond

"The Perplexities of Maciste" was written purely for entertainment and amusement purposes, and in this it is thoroughly successful. It is a photoplay written around the enormous physical strength of one man, and, though the story is far from original, it is thrilling, exciting, intensely interesting, and in parts laughably amusing. But the most startling claim it has for popular approval is its novelty and ingenuity. Nearly all of the various stunts shown will be entirely new to screen audiences, for it is safe to say that no one other actor now appearing on the screen is capable of the enormous feats of strength of Ernest Pagano. If he wants to stop a speeding automobile he picks up a fallen tree and throws it casually across the road; if a man or group of men is in the way he nonchalantly picks them up and throws them twenty or thirty feet through the air; if he wants to break out of a building he calmly breaks down the building, and so on through the vast multiplicity of his escapades.

The story is a thrilling melodrama, replete with the unusual, made possible by the personality of Pagano, with interpolated bits of extreme farce comedy. Josephine, the daughter of a dead Italian nobleman, is much, oh, very much, persecuted by the Duke Alexis, her uncle, who in taking charge of her father's estate has had her mother confined in an insane asylum and is attempting to make away with her. She escapes from his agents and attending a moving picture performance sees "Cabiria." Impressed with the enormous strength of "Maciste," as shown in the picture, she writes to him at the moving picture studio, appealing for help. "Maciste" meets her and becomes the champion of her cause. That which follows is too complicated for description; suffice it to say that after numerous adventures, impossible of accomplishment except for the enormous strength of the self-appointed hero, events are brought to a happy conclusion, the mother restored to liberty, and Josephine again placed in her proper social position and the enjoyment of her estates.

Arline Costello, as the much persecuted Josephine, was pleasing at all times and handled a part calling for much ability in a thoroughly capable manner. Robert Ormond as the Duke Alexis was properly villainous, and Louise Farnsworth as the mother, though having little to do, did that little well. In so far as novelty, originality and ingenuity is concerned, we are free to admit that this offering was one of the most entertaining that it has been our pleasure to witness.

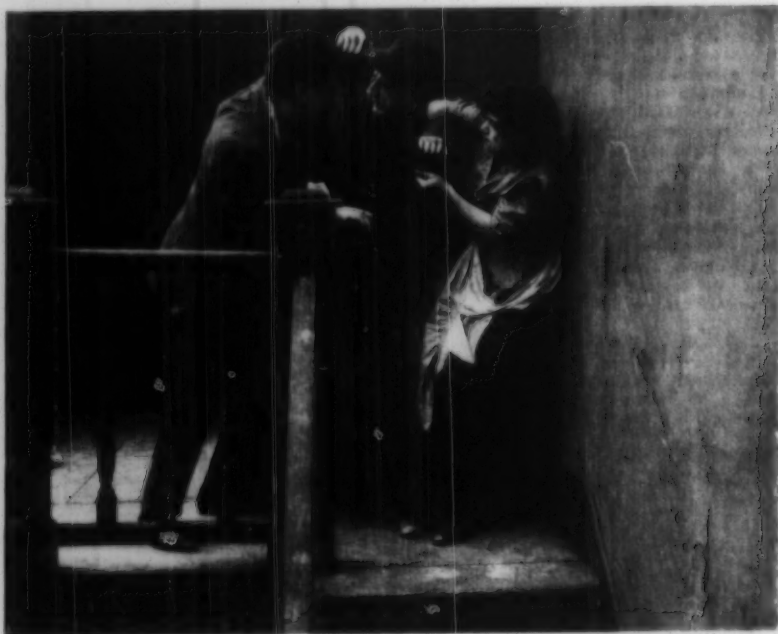
"THE MARRIAGE OF KITTY"

A Five-Part Adaptation of the Play of the Same Name by F. de Cresset and Fred de Gressac, featuring Fannie Ward. Produced by the Jesse L. Lasky Feature Play Company, from the Scenario of Hector Turnbull, Under the Direction of George Melford, for Release on the Paramount Programme Aug. 15.

Katherine Silverton Fannie Ward
John Travers Richard Morris
Lord Reginald Beiside Jack Dean
Helen de Semlano Glee Hildegar
Jack Churchill Tom Forman

Replete with subtle suggestion touching on a forbidden subject in a strict code of Puritanic ethics, "The Marriage of Kitty" forms a most delightful light comedy of the adapted French type. That it approaches the borderland of propriety and yet never oversteps the bounds, is due largely to the able adaptation made by Hector Turnbull, the artistic production directed by George Melford, and the inimitable acting of Fannie Ward. The three formed a most admirable combination, aided and abetted

(Continued on page 32.)



SCENE FROM "SALVATION NELL," WITH BEATRIZ MICHELENA, WILLIAM PIKE, AND EARL EMLAY.

he and his mistress in their actions, and it is a vulgarity worse than sordidness.

But these are minor matters. The outstanding features of "Salvation Nell" are dramatic power and the splendid acting of Beatriz Michelena. Mr. Sheldon and Alexander E. Belfus, under whose supervision the picture was made, can be given credit for the drama, and Mr. Belfus helped no doubt with a conception of the principal character, but Miss Michelena deserves a great deal of credit all by herself. She is an actress who has gone forward. Just a short time ago people were saying, "How pretty she is!" Now they will be saying, "What a wonderful actress she is!" Or better yet, they will sorrow and rejoice with Nell, and then when it is all over realize that this was Miss Michelena. What we like best about the film is the fact that she has kept the character of Nell human in spite of a general tendency in the scenario to make her a persecuted sentimental person. The character of little Jimmy is left out—that is, the son of Nell and her man, Jim, the child who figured in the second act of the play—and other things are done to soften Nell's lot, such for instance as making her scrub the floor in a cheap restaurant instead of a bar room—changes due, we are told, to the fear of a censor—so that it needed Miss Michelena's fine acting to give the character the force it had in Mrs. Fiske's remarkable portrayal. That it has such force is our compliment to Miss Michelena.

Very fine acting also is done by William Pike in the part of Jim. The photography is very clear.

"THE WOMAN NEXT DOOR"

Five-Reel George Kleine Produced Feature, Directed by Walter Edwin. From the Drama by Owen Davis. Released Through the Kleine-Edison Service, Sept. 1.

Jennie Gay, the woman Irene Fenwick
Mr. Whittier, her husband Richie Ling
Jack Lake, her Nemesis Lawson Butt
Tom Grayson Ben L. Taggart
Cecilia, his sister Della Connor
His Mother Canille Dalberg
His Father Albert Andrus
The Mexican Commandante John Nicholson

It is so generally acknowledged that pictures are composed of numerous factors which may contribute to the general success of an offering, that it is possible at once to call this picture a worthy contender for feature honors without entirely approving every

Fenwick, besides the gracious and restrained work for which she is known and which has been commented on in THE MIRROR before, is versatile enough and above all sufficiently thoughtful in her work to be able to give an almost ideal portrayal of her part. Among the noticeably finer points was her ability to give subtle expression to a difference between the time when the experience of young maturity upheld her and the more shy and emotional period of her girlhood. Both Lawson Butt and Ben L. Taggart are physically and otherwise well fitted for the parts they play. Mr. Taggart, besides being of the stature necessary to bring a confession by physical means, is all that a good-looking and kind-hearted hero should be, while as for Lawson Butt, his villainy expressed itself at once in the pattern of his clothes and went from there right through inwardly. He plays the human schemer rather than the "heavy" of the early Davis melodrama. John Nicholson, as the Mexican commandante, the head of the local police force, gives perhaps the finest character part, although in this connection it is only fair to mention the unnamed doorkeeper of the Eltinge Theater, who is just that—a theatrical doorman. Thus one might go through the entire list of names, not only those mentioned but a host of unmentioned ones also. For instance, William Bechtel, we are surprised to see, plays a minor part in a hotel scene, while Eddie O'Connor, another veteran, gives dignity and humor at once to the part of a lawyer who is seen in one scene only. It is this highly intelligent set of actors together with the work of Walter Edwin, who has paid more and more attention to detail, that makes the action well high without a flaw, that makes the picture unrel without a hitch, and we have nothing but praise for the person responsible for the inserts, the wording of which is indicative of fine judgment.

The woman who lives next door is a source of annoyance to those in the community, who want to know her business and antecedents, but a very good friend to her neighbors, who find in her only good and sensible company. Into this household of ex-judge, mother and father comes the son, an engineer who has had enough of Mexico for a time. He brings with him one Lake, publicity man for worthless securities of which he is the promoter. He recognizes the mysterious lady with a "Why, hello, Jenny." The audience is left to all sorts of misgivings until she takes

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But behind reputation is a personality; one shortly to be proved especially strong and winning in photo-drama. Miss Rockwell, who has never made public appearance upon the screen, has been engaged for a feature production yet to be announced.

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HERE AND THERE

After the issue of August 21, "The Big Four Family," the house organ of V-L-S-E, will be edited by Leon J. Ramberger, manager of the sales promotion department. Charles J. Giegerich, the publicity manager, has found his duties increased at such a rapid rate that he has not the time to devote to it.

Tom Terriss has received a letter from a woman applying for a position in which she confesses that she is the ugliest woman in the world and her photograph would tend to prove her statement. Her name is Geneva Hardy.

The Selig release for Monday, August 30, will be a two part drama called "The Way of a Woman's Heart," featuring Miss Eugenie Besserer, the French emotional actress, supported by Harry de Vere, Virginia Kirtley and others. The story is by Nellie Brown Duff.

THE PATHE EXCHANGE

Week of Sept. 12.

(Balboa) Maid of the Wild. Dr.
(Pathe) "Jocko," the lovesick monk. Cartoon.
(Pathe) Intimate Study of Birds. Edu.
(Photocolor) The Waterways of Bruges. Belgium. Scenic.
(Globe) Fishing With Cormorants. Industry.
(Pathe) News, No. 74. Topical.
(Pathe) Naval of the Navy. No. 3. Dr.
(G. R. Plays) Via Wireless. Dr.
(Pathe) News, No. 75. Topical.
(Starlight) Matrimonial Bliss. Com.

UNIVERSAL FILM RELEASES

Monday, Aug. 30.

(Broadway Universal Features) Jewel. Five parts. Dr.
(Nestor) A Maid and a Man. Com.

Tuesday, Aug. 31.

(Gold Seal) Mischief. Three parts. Dr.
(Res) (No release this date.)
(Imp) The Only Child. Com.

Wednesday, Sept. 1.

(Victor) For Professional Reasons. Two parts. Dr.
(L-Ko) A Game of Love. Com.
(Animated Weekly) No. 182.

Thursday, Sept. 2.

(Laemmle) The Eagle. Dr.
(Big U) Tam O'Shanter. Three parts. Dr.
(Powers) (No release this date.)

Friday, Sept. 3.

(Imp) (No release this date.)
(Victor) Vagabond Love. Dr.
(Nestor) Lizzie and the Beauty Contest. Two parts. Com.

Saturday, Sept. 4.

(Rison) Coral. Four parts. Dr.
(Powers) (No release this date.)
(Joker) When Hiram Went to the City. Com.

MUTUAL FILM RELEASES

Monday, Aug. 30.

(Amer.) A Divine Decree. Two parts. Dr.
(Falstaff) A Massive Movie Mermaid. Com.
(Kyrstone) (Title not yet announced.)
(Rel.) For His Pal. Dr.

Tuesday, Aug. 31.

(Beauty) Green Apples. Com.
(Mal.) Hearts and Flowers. Dr.
(Than.) Reincarnation. Two parts. Dr.

Wednesday, Sept. 1.

(Rel.) The Turning Point. Dr.
(Hideo) The Leap for Life. Two parts. Dr.

Thursday, Sept. 2.

(Cub) Making Matters Worse. Com.
(Gramont) Man and the Law. Two parts. Dr.
(Mutual Masterpiece) Infatuation (American). Four parts. Dr.
(Mutual Weekly) No. 35, 1915.

Friday, Sept. 3.

(Amer.) The Spirit of Adventure. Dr.
(Falstaff) Biddy Brady's Birthday. Com.
(Kay-Bee) (Title not reported.)
(Rel.) Hidden Crime. Dr.

Saturday, Sept. 4.

(Amer.) A Question of Honor. Dr.
(Beauty) A Bully Affair. Com.
(Rel.) Her Father. Two parts. Dr.

LICENSED FILM RELEASES

Monday, Aug. 30.

(Bio.) A Triple Winning. Dr.
(Ess.) The Quittor. Dr.
(Kalem) The Masked Dancer. Three parts.
"Broadway Favorites." Dr.
(Lubin) A Romance of Mexico. Dr.
(Selig) The Way of a Woman's Heart. Two parts. Dr.
(Selig) Hearst Selig News Pictorial, No. 68.
(Vita.) The Jarr Family. Series No. 17. "Mr. Jarr and the Visiting Firemen." Com.

Tuesday, Aug. 31.

(Bio.) The Mystery of Henri Villard. Two parts. Dr.
(Ess.) The Return of Gentleman Joe. Serial. Two parts. Dr.
(Kalem) Mixing It Up. Com.
(Lubin) Avenging Bill. Com.
(Lubin) The Haunted Hat. Com.
(Lubin) A Mile-a-Minute Monte. Com.
(Selig) The Leaving of Lawrence. Com. Dr.
(Vita.) Hearts Ablaze. "Broadway Star Features." Three parts. Dr.

Wednesday, Sept. 1.

(Bio.) Dora. Three parts. Dr.
(Edison) The Sump and the Sophomores. Com.
(Ess.) Joe Boko Saved by Gasoline. Cartoon. Com.
(Kalem) Mysteries of the Grand Hotel. Episode No. 7. "The False Clue." Two parts. Dr.
(Lubin) The Wildest. Two parts. Dr.
(Vita.) The Quarrel. Com.

Thursday, Sept. 2.

(Bio.) The Stranger in the Valley. Dr.
(Ess.) Versus Sledgehammer. Com.
(Lubin) The Phantom Happiness. Three parts. Dr.

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(Selig) The Man With the Iron Heart. Three parts. Dr.
(Selig) Hearst Selig News Pictorial, No. 70.
(Vita.) The Fire Escape. Com. Dr.

Friday, Sept. 3.

(Bio.) The Wanderer. Dr. Release No. 13.
(Edison) The Wayback. Four parts. Dr.
(Ess.) Broncho Billy Begins Life Anew. Dr.
(Kalem) Gangsters of the Hills. Two parts. Dr.
(Lubin) In Spite of Him. Dr.
(Vita.) Their Night Out. Com.

Saturday, Sept. 4.

(Bio.) The Wheel of the Gods. Dr.
(Edison) Across the Great Divide. Dr.
(Ess.) The Whirlpool. Three parts. Dr.
(Kalem) The Hazards of Helen Railroad Series. Episode No. 43. "The Broken Rail." Dr.
(Lubin) An Artful Artist. Com.
(Selig) The Awful Adventures of an Aviator. Com.
(Selig) Knock-Out Dugan's Find. Com.
(Vita.) The Kiss. Two parts. Dr.

FOR PHOTOPLAY AUTHORS REAL AND NEAR

By WILLIAM LORD WRIGHT

Here's a letter: "The writer is one who will, for want of a better means of introduction, describe himself as a 'nearly near' photoplay author and a constant and enthusiastic reader of THE MIRROR Department. My immediate difficulty is this: You counsel originality, and I have a sort of idea, born of a recent and rather disheartening experience, that originality is the last thing that editors of scripts are willing to consider, if it is really off the beaten track. I sometimes write what I dignify by the name of poetry, and among my collection of verse is one which I named 'The Toiler.' It deals with the tragedy of unemployment, and I conceived the idea of working this up into scenario form. When the work was completed, I sent it on the usual search for an editor in the mood to publish, but 'it returned to me after many days.' I do not think the method I used in working the idea could be called a stereotyped one, nor do I see the subject handled as it deserves to be on the screen, so now I am inclined to wonder as to just what it is that those who are on the 'inside' mean when they clamor for originality." Originality means the talent of being original out of the ordinary. There may be nothing new under the sun, but the old stuff may be put forth in another and more attractive guise; that, crudely, is originality. As to poetry, we would say "don't." If the editors are inclined to poetry they can engage many an inspiring lift from the classic poets without buying the products of the versifiers of 1915. Avoid poetry; try and present the unusually striking theme, and success may be easier.

Then there's another letter from Cora Drew, whose observations are invariably well taken and logically interesting. "There is a crying need for one and two-reel plays—also a few three-reel scenarios featuring women of mature years and experience. The tendency to furnish stories for very young girls has thrown a number of the studios into a 'character famine.' I am told on good authority that prices all round are surely coming for the right kind of material. I contend that the coming into the pictures of stars and well-known leading and character women is revolutionizing the business. The public is gradually waking up to the fact that ability, coupled with stage experience and knowledge of life through actual living of the years, is necessary to the portrayal of that life. Plays having a strong cast of people of that description are the plays that are drawing the best class of people, and the best business as well. There are still many thousands who do not go to moving pictures at all, many who go rarely, and, in gathering data on the subject, I learn that the reason given is this: Why, it bores me to distraction to watch these simple stories that tell one nothing. To be sure, the girls are pretty, sweet, and often clever, but what do they yet know of the great things of life: those things that make a story interesting, leaving out the many crimes that are mis-named 'punch.'"

"And such women as Julia Swayne Gordon," continues Miss Drew, "and others, who look the parts they play, have the years, the knowledge of life, to give something to think about on leaving the theater. There is a satisfaction in having seen a finished performance. And that is the answer. I do not think that more than nine-tenths of the theater managers really study the tastes of the people. In small towns it is more often the case that they do, because they are thrown in closer touch with their public. In cities, as long as the dimes come in, they do not seem to question whether they are doing the best they can for the business that now is certainly at the point where it needs continual 'uplift attention' in order to hold the reputation of motion pictures as something along the line of education and improvement of morals and manners. Many of the houses are still too dark and too little attention is paid to what goes on inside. The public must not be allowed to lag, to grow tired, to lose interest, for the present is a most critical time."

Another letter, and it hits the bull's-eye: "Tell your readers that the one and two-reel photoplays are sure to be in demand

before long. One hears in the theaters, cars, everywhere, the remark: 'I am tired of long plays, only something fine can hold me for so long a time. I like the shorter ones that I can see or leave to suit my temperament.' Three years ago Boston held the theaters open from 9.30, and there was a constant going and coming of people who were interested, killing time, spending a noon hour, etc. Since the feature came in there has been a change in all cities as to the time of opening. Many have no matinee at all except it be Saturday or Sunday. There is constant demand for short stories. Tell them to write them, lay them aside if necessary, but be sure and write them. Keeping constantly at it is the only way even if its only putting down ideas, building plot alone, and awaiting time for further development and construction of the complete script. The coming in of stars also makes the need of parts for older people—so write for future delivery of even the one and two-reel stories."

Eve Unsell, who adapted "Mrs. Black Is Back," "The Man from Mexico," etc., writes this one: "It is with pleasure that I add my vote of thanks to countless others you must have received for your championship of original methods in photoplay writing. Over a year ago, when I first entered the ranks of the Famous Players' Company as scenario writer, I began a campaign against the then popular sub-titling. 'A Week Later,' 'The Next Day,' and others descriptive of the action that was to follow and which made said action an anti-climax, and occasionally inserted sub-titles that I thought emphasized the humor or drama of the situation, even when the action was sufficiently clear to obviate the explanatory title. 'One of Our Girls' and 'The Man from Mexico' are examples of my use of this method. I was much criticised for this in many quarters, but was upheld by B. P. Schulberg, the scenario editor. The subsequent laughs and thrills elicited from audiences by said sub-titles began to win over my critics, some of whom are now most expert in the use of the humorous and 'psychological' sub-titles—in fact, a few are rather overdoing the matter. Therefore, as I said, I am glad to read your articles on this subject and others pertaining to motion picture writing, and need not say that I derive much benefit, as well as pleasure, from them."

"Since you are so helpful in your advice," continues Eve Unsell, "I wish to inquire if it is not perfectly lawful to take a famous play, juggle with the names of the characters and their occupations, yet keep the exact situations, using even the dialogue at times for sub-titles, when the lines of the play are particularly good, and yet claim the photodrama as based on a former play of my own. In the clever adaptation of 'Zira,' pieced out with a prologue made up of a version of the first act of 'Within The Law,' which was billed recently under another name as a big feature drama based on the emotional drama by the author of the scenario (who did not write either 'Zira' or 'Within The Law'), I have a striking precedent. Having taken up freelance adaptations myself, I am seriously considering an elaborate screen version of 'Uncle Tom's Cabin,' and billing it as 'Little Eva,' based on an original emotional drama by Eve Unsell. Why not? They get away with it!" They do occasionally get away with it, but not for long. It is going to get away from them!

Every day several letters arrive asking for the names of the film manufacturers who are in the market for detailed synopses of photoplays. Such synopses will be considered by Vitagraph, Selig, Edison and others. In fact, almost every scenario editor will consider a detailed synopsis if it presents an unusual and striking idea attractively and clearly presented.

What type of story are you best adapted to write? Do you know? If not, find yourself. Try some self-analysis, and endeavor to discover what comes the easiest and best to you. Also learn when and where to get the best kind of work out of yourself. Most literary laborers work best in the morning, but not all. Learn also to observe the world about you. Get a new viewpoint. Find a part, if possible, that other writers have not developed for the public in undue quantities. Don't try to ape the work of others. Put individuality into your output.



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REVIEWS OF LICENSED FILMS

Dreamy Dud Sees Charlie Chaplin (Essanay, Aug. 18).—One way to advertise your own product and incidentally give an amusing five hundred feet of film is the animated pen conception of Mr. Charlie Chaplin, the inspiration of Wallace A. Carlson. Here the dream boy imagines himself seeing one of the latest versions of Chaplin at a Vitaphone picture house. The subject split with the "Grand Canyon of Arizona."

The Grand Canyon of Arizona (Essanay, Aug. 18).—Approached via the Santa Fe road, these inspiring peaks and erosive cliffs are again a reminder of the most stupendous scenic marvel on earth, and another argument in favor of the injunction to see America first. It is linked to "Dreamy Dud Sees Charlie Chaplin."

The Good in the Worst of Us (Vitaphone, Aug. 26).—A plain melodramatic plot, as contributed by Elizabeth Carpenter, but set to a high order of production and characterization. Harry Morey plays the farmer-husband, Carolyn Birch his reformed wife, and Gladden James the crook who knows the woman's past. When hard pressed by the police he threatens exposure, and she robs that he may get away. Cornered and shot, he lies to the husband, thus exonerating the wife. With Harry Morey in the picture one may rest assured of at least one good character, while Gladden James is always a fine "heavy." William Humphrey directed.

A City Rube (Vitaphone, Aug. 25).—Short enough to wish for more, this offering stirred an audience at the Vitaphone Theater to gales of enjoyment. The troubles of a poetic natured soul who goes to the country and is initiated in the life of nature of which he so ardently wrote is here shown by Ulysses Davis. Having proved the valueless joys of milking cows and collecting eggs, he makes a dash for the city train. Alfred Vosburgh is the Rube, Franklyn Gether the author. It is split with "Pearls of the Battle."

The Quest of the Widow (Vitaphone, Aug. 19).—From the Western studio, supervised by Ulysses Davis, comes this one-reel rube comedy. It tells the attempts of the widower to marry off his three daughters, for then, and then only, will the widow have him. His forbidding the girls to marry forces a triple elopement, but in the meanwhile the widow has succumbed to an old sweetheart. So father is left to rustle his own grub. It seems as though more of a surprise element would have been obtained with better handling in the script, although it was a fairly good picture at that. Francis M. Wright is the author, with George Stanley, Gretchen Lederer, Alfred Vosburgh and Anne Schaefer, well disguised, among the principals.

Pearls of the Battle (Lubin, Aug. 17).—The animated doings of Vincent Whitman's pen hero, who acts in a most melodramatic manner, this short time. It is linked to The Dead Letter.

Pearls of the Battle (Vitaphone, Aug. 25).—Some scenic hundreds of feet taken in the Northland, weird, wild and beautiful. It is a filler with "A City Rube."

The Silent Tongue (Edison, Sept. 15).—If a fairly funny assumption made a "good picture" without more, then this would be a good one-reeler. It is an imaginative situation which inspires a girl to pretend she is deaf and dumb, the result of an accident while boating. This is to deceive the man who is tired of women who talk. He loves her, and decides to repeat the accident in order to restore her speech. The end sees her gurgling for help, while the man, after swimming to shallow water, folds her in his arms. There are many bright moments to the picture which Will Louis directed. In the cast are Robert Brower and Jean Dumar.

Cartoons on the Beach (Edison, Sept. 8).—Raoul Barre contributes some more grouch-chasing subjects. He scatters his real actors on a beach, while a group of people gathered about a table turn the book leaves for the various cartoons. The pictures include such subjects as microbes, animals, tramps, and other possibilities that may appeal to the imaginative creator.

Polly of the Pots and Pans (Lubin, Aug. 16).—It is only too plain that Shannon Flife, the author of this single-reel offering, thought of his principal character first, a slavey in a boarding-house, and that he must have had Mary Charleson in mind seems also likely. For Miss Charleson fits into the part nicely, with the possible exception of a little too much make-up, was funny, realistic, and in the sadder passages, moving as well. Perhaps she and Crane Wilbur, as the novelist, threw themselves all the harder into the part as a relief after too much serial. The actor goes to the boarding-house for material, and takes to the strance and shy slavey as part of that material. The latter imagines her love dream has come true. It is most enjoyable, most "different," and very well directed by John Ince.

The Market Price of Love (Essanay, Aug. 16).—The heart-interest in this one-reel offering puts it across. Simply, it is the story of a married woman who dreams of the love she might have had when, as stenographer, she elected to marry her boss. Having dreamed the delightful possibilities down to the birth of their first child, she is rudely awakened by her fat mate, who comes home bringing a diamond necklace as penance for his night at the club. Very careless-like, she lets it slip into the fire. Undoubtedly the picture has its direct and unmis-

takeable appeal. It is done in the usual Essanay style. Frank Dayton played the rich man.

Breaking the Shackles (Edison, Sept. 11).—Frank Hart, the author, must not believe what he reads, or else he knows it is not so for he sends a dope-dosed soul to prison for a year. At the end of which time the husband of the woman, who stole and put the blame on him, returns a sound and efficient mate person. No success for unstrung nerves is evidenced, but the man, after being apparently caught in the reception robbery is convicted and imprisoned. His wife took this as a means of cure after others failed. The subject, as a direct exposition of this malady, is novel enough, but hardly credible. Carlton King directed. Herbert Prior and Margaret Prussing were the leads.

Broncho Billy's Marriage (Essanay, Aug. 20).—Broncho Billy's pictures have always come with such regularity that it is a little hard, even for a film reviewer, to keep them straight in his mind. What was our surprise, though, to catch a release, under the above head, without it being so labeled. Reissues, naturally, are most praiseworthy, but we were quite surprised to see a film again that was thought of at the time, and intimated, was one of the poorest of the Broncho Billy's pictures to date. It is a release of the days when Mr. Anderson was after an effect that greatly limited the usefulness of a sub-title editor, and when, further, he was guilty of some exceptionally poor photography.

Field Manoeuvres of the Swedish Army (Vitaphone, Aug. 20).—A part reel devoted to the practice of manoeuvres of one of the only countries that would, at present, allow a camera man within focusing radius. The pictures show the telegraph corps, the engineer corps, and some of the infantry in their mimic efforts. The offering begins the reel with Cutey's Awakening.

Cutey's Awakening (Vitaphone, Aug. 20).—Wally Van, Nitra Fraser, Albert Roccardi, and Temple Saxe, under the guidance of the affable Mr. Van unite to put across one of the comedies that William Addison Lathrop wrote. Cutey loves the daughter of his father's business rival, and his effort to earn an honest living brings the two old gentlemen together in a business way, while the two youngsters are united in another fashion. It is of the lightly sentimental kind of films that borders slightly on the ridiculous, the sort of an offering that unites eighteen-year-old girls to nineteen-year-old boys. It is linked to Field Manoeuvres of the Swedish Army.

Cartoons in a Seminary (Edison, Sept. 22).—Three or four subjects, varied in their only content, the sort of an offering that Barre. His introduction is unusual, to say the least. A small boy creeps over a seminary stone wall, is caught, but the perusal of the book which he brought along puts the lady in charge in good humor again.

Heavy Seas (Lubin, Aug. 16).—The honorable burial of the two jockies slain in the Port-au-Prince landing; sick children being taken on the St. John's Guild barge; Boston harbor crew laying a mine; an Illinois tennis finale; the host of Calcutta; a society of their annual outing; forty-eight of Marino's fifty diars leaving for the war with Austria; 250,000 London ladies petitioning to be permitted to work in munition plants; the Pan-American plenipotentiaries leaving the State Department after a conference; General Saxe's belated signing on his mission of peace; and Carranza not hostile to the camera. The selection is an unusually diversified one.

The Orang-Outang (Selig, Aug. 14).—The nearer one approaches the human the closer may one expect the animal actors to enter into the believable make-up of the plot. The orang-outang is accused of killing one of the boarders in the same house, although his master is equally under suspicion. Then a friend of the accused man comes in to claim the blame for the death, due to his owing his life to the man who is under arrest. Master and ape are then set free. L. W. Chaudet directed.

The Little Slavey (Biograph, Aug. 14).—This offering tells the tale of a little slavey who is taken to work in a boarding-house. There she happens into the scheme by which two confidence men would rob a miser of his boardings. The two men then fall out because the younger of the crooks would reform, and the girl helps direct suspicion of the boarding-house. The older crook would place the blame on the younger. Then the two young things marry. Irma Dawkins gives a very good impersonation of the dried-in and obedient slavey. Gus Pixley makes a comedian of the elder crook. Edward Morrison directed. It is not our idea of a good offering.

Her Romeo (Lubin, Aug. 14).—Billie Reeves and Mae Hotelling in a one-reel comedy, written by E. W. Sargent. The present offering is no exception to the Sargent script, convincing which readers may draw their own conclusions from this synopsis: The girl wants him to come dressed as Romeo, she dotting on Shakespeare, and he obliges. As he is performing the part of the masquerade, her father assaults him with a buckshot. He does not, and counters another Romeo, who has just fed the wrath of the village audience. Mistaken for this one, he is again assaulted, until rescued by his chauffeur. Neither the identity of the screen nor of the stage, nor certainly of photo-scripture is upheld by such an offering.

Colonel Heenan Liar at the Rat (Pathe, Week Aug. 30).—R. B. Ray's personal efforts in the animated field have never seen the colonel funnier than here. While Cartoonist Ray may need a versifier to better some of his rhyming inserts, the drawings could not be excelled. They are funny above the usual and concern a subject not discrediting to the great multitude of Americans. The pictures are on the reel with The Wonders of Bird Life.

A Merry Chase (Pathe, Week Aug. 30).—Heine and Frank, ever after they are, for seem as though they might be called that. And themselves immediately in the middle of a funny mix-up, in which the director is none too careful of their physical well-being. The plot is fast and funny, and the offering, as a whole, is very acceptable. A good many of the effects are obtained by a camera run at slow speed. The story has to do with these two gentlemen, who unexpectedly are of assistance in keeping a safe from being robbed. It is full of life.

REVIEWS OF INDEPENDENT FILMS

Pathe News, No. 65 (Aug. 14).—J. P. Moran's \$50,000,000 English gold shipment arriving in New York; the Boston Scotch holding their Caledonian outing; women working in the English munition factories; the latest stocking made in New York (very risqué); Pittsburg opening a new bridge with a parade; New York's harbor police learning the navy wig-wag signals; a Santa Fe train burned by a wild oil car; some of the Plattsburg, New York, military news, including those of the Mayor in training; a prayer service attended by London troops; and Pathe's colored Paris fashions. The selection is very well taken.

The Mercenary Fish Ponds (Pathe, Week Aug. 30).—The unusual way in which fish are raised, then concentrated for use in the preserves. The waters are solid with fish. The subject is on the same reel with The Falls of French Guinea.

The Falls of French Guinea (Pathe, Week Aug. 30).—A scenic part-reel with the waters, tinted, tumbling over the picturesque rocks. The falls are in Western Africa. The subject is linked to The Mercenary Fish Ponds.

The Wonders of Bird Life (Pathe,



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Augustus Phillips makes a swaggering, bloodthirsty villain while the appealing Gladys Hulette's gentleness contrasts admirably in the wireless struggle and the clever "dope" dealing trick. Direction, Langdon West who revels in the melodramatic. Friday, September 10th. About 3000 feet.

Raoul Barre's Cartoons—(Animated) "Cartoons on the Beach," one of the Animated Grouch Chasers. Combining comedy and cartoons, by Raoul Barre. 1000 feet. Wednesday, Sept. 8.

Herbert Prior and Margaret Prussing in the one act drama, "Breaking the Shackles." Unusually sympathetic theme. Direction Carlton King. Saturday, September 11th.

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THE SCALES OF JUSTICE—Paul McAllister

THE MILLION—Edward Abeles
A BACHELOR'S ROMANCE—John Emerson
HIS LAST DOLLAR—David Higgins
GREYNA GREEN—Marguerite Clark
MAN'S ENEMY—Lillian Gish

THE MARBLE HEART—Marguerite Snow

REVIEWS OF FEATURE FILMS

(Continued from page 28.)

In a large degree by Jack Dean, who proves himself a comedian of rare ability. The settings, with one exception, were artistically beautiful, and well up to the usual standard maintained in Lasky productions. One hotel bedroom set looked cheap and poor, and this was emphasized by the great care shown in the construction of the others. The photography throughout was clear, distinct and in many cases artistically beautiful.

No review of this picture would be complete without prominent mention being made of Cleo Ridgely as Helen de Semiano, the Gaiety actress, around whom most of the plot centers. In the first place, she is endowed with great beauty, and in the second place she has real ability as a screen actress. Irrespective of the role in which she is cast, it is always a great pleasure to watch her work.

Originally Gallic, the story has been first Anglicized and then Americanized, but enough of the original remains to indicate its origin. Lord Belsize, in love with Helen de Semiano, a Gaiety theater actress, receives word that his uncle in America has died, leaving him a fortune of several millions. In company with Jack Churchill, Helen's brother, the three journey to New York to collect the inheritance. But the will provides that his Lordship can only obtain control of the fortune by marrying a girl who has had no connection with the theater or concert stage. The three enter into a conspiracy with a lawyer whereby Lord Belsize is to marry the lawyer's godchild, Katherine Silverton, and after obtaining control of the estate, divorce her. Helen will not consent unless Katherine proves to be horribly ugly. In order to procure the fifty thousand dollar fee Katherine consents, and by slight changes of hair arrangement and the assumption of the manners of a slavey horribly distorts her appearance. Helen on seeing her consents to the marriage. After several months of waiting, Lord Belsize accidentally sees a picture of his wife, and immediately becomes enamored of her beauty. Hurrying to Newport, he pays ardent court to her. Helen hearing about it also hurries to the fashionable Summer resort, and conspires with her brother to compromise Katherine. His Lordship overhears the plot, and resolves to frustrate it. The final scene is laid in Katherine's bedroom, and it is here that much of the suggestive comedy transpires. The plot is successfully foiled and the young husband and wife retire to a much belated honeymoon.

"RANSON'S FOLLY"

Four-Reel Edison Drama Adapted and Produced by Richard J. Ridgely From Richard Harding Davis's Novel. Released on the General Film Service, Sept. 17.

Mary Cahill Mabel Trunnelle
Her Father Marc McDermott
Lieutenant Ranson Edward Earle
A Dope Fiend Marjorie Ellison

All the boyish adventuresomeness of a Richard Harding Davis hero, together with his usual superiority over other mortals, is the pleasant subject which the Edison director has placed on the screen. As long as the films exist for subjects in which action must play a predominant part, we can imagine no more worthy and pleasing subject on which to work. "Ranson's Folly" is a literal interpretation of what Mr. Davis must have imagined him and it will doubtless be a privilege to see that embodiment in the graceful young person of Edward Earle.

The hero, we repeat, is a good sport, one of these impetuous and successful young men, a lieutenant in the army, who is sent to Fort Stanton, because Washington wears him after a life of brown-skinned slaughter in the Philippines. At Stanton there is the girl, the daughter of the post trader, who takes to him amazingly. Apparently even life here palls, for his greatest excitement is relating the things that happened, until one day, he asserts that he can hold up the stage coach, a frequent

affair, by the way, with a pair of shears.

To the laughter of his companions he is off. The picture started with the advent of a cocaine-crazed woman into a Bowery saloon. The owner seeks to take advantage of the woman, who will do anything for drink and dope, and she is seen in an upstairs room. Then his daughter arrives, fresh from the convent. To keep her good opinion he shoves the body of the dope fiend—accidentally killed—in a dumb waiter which is thus loaded sufficiently to send it to the bottom. Apparently the pull of a gin-mill owner is enough to see him free, for he is the father of the girl, disguised, and is trying to efface old Bowery remembrances.

This gentleman starts out at the same time that the playful bandit rides away to stir up fun. He runs into the army paymaster while the amateur contents himself with a trinket from each traveler. The amateur, naturally, is locked up while the real culprit goes around with his right hand bound up. He tells his daughter it is an accidental gun wound; to the lieutenant he confesses a pony bite. These contradictory admissions are the beginning of an avowal of the truth, after which the man commits suicide, without, however, having his daughter know the truth.

If the author were as true a sport as his hero he would have tried to undo some of the dramatic knots which he tied so firmly. Mr. Ridgely's art in directing is of tantamount importance always, and is displayed in the way he has, for true atmosphere, transformed a Bronx lot into a real wild West. His characters move with precision, his military creation is without a flaw, and he has turned out, all-in-all the best directed picture since he worked on "Shadows From the Past." The work of Marc McDermott, Mabel Trunnelle, and Edward Earle was all of the higher order of dramatic as well as melodramatic achievement.

"THE LITTLE DUTCH GIRL"

A Five-Part Shubert Feature Film Company's Production, Directed by Emile Chautard, for Release by the World Film Corporation on Aug. 23.

Little Dutch Vivian Martin
The Old Gardener W. J. Gross
Jean, a woodchopper Chester Barnett
Lise, the village belle Dorothy Fairchild
Lionel, an artist John Bowers
Mother Krane Julia Stuart

The inability to find anything in any way new in this picture is only less important than the further congratulatory circumstance that there is nothing wrong with it, either. The first is due to a simple love plot that has been on the screen many thousands of times; the second is entirely negative praise over circumstances that bring out to the highest degree the beauty to which a picture may lend itself.

Taken from the story of Ouida, this is a photoplay dealing with the love story of a simple country girl, a Marguerite-like figure, who is wooed by an artist from the city. Built about this idea, Director Chautard has fashioned a film that, besides telling its oft-told tale, includes every bit of beauty that settings, characters and an idea of taking advantage of quaint situations in the scenes themselves, may contribute. Just as the ghost story improves with firelight, so a love tale, embellished with big awe-inspiring scenes, with pretty foliage, Summer houses and an altogether critical eye for just what looks best, may be made into something better than mere romance told by a series of pictures.

It is scarcely necessary to note that Vivian Martin makes a charming little heroine, with all the sincerity necessary for so young and innocent a part. She is extremely good-looking. John Bowers makes a temperamental artist, with Chester Barnett in the exacting role of the country youth with nothing but his well meaning to back him in his boyish suit.

Mr. Chautard, aside from the love tale, has pictured the psychology of turmoil in the mind of the young girl extremely well. Found among the lilies, the baby is brought up by the gardener, and on his death the

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returns, to die shortly afterward of grief, slipping back among the lilies in which she was found.

Ida Brooks, a well-known actress on the legitimate stage, was seen recently in support of Clara Kimball Young in the World Film production of "Marrying Money."

ALONG THE PACIFIC COAST

Exclusive correspondence for THE MIRROR



SMILES A-PLenty.

Madame Schumann-Heink and Francis X. Bushman.

LOS ANGELES (Special).—An article, which will prove of great interest to the photoplay world has appeared in *The Los Angeles Evening Herald*, under date of August 16. Under the heading "Power To Stop Films Given To L. A. Censors By Court." *The Herald* goes on to say:

"The board of moving picture censors was to-day declared by Judge Hewitt of the superior court to have the authority to censor films and suppress such films as the board finds objectionable. This decision by Judge Hewitt follows a long and vigorous conflict between some companies interested in the production and exhibition of films and the censor board. The decision was rendered in the case of the American Theater Company against Chief of Police Snively to restrain him from seizing Charley Chaplin's film, 'The Woman'."

"The theater company secured a temporary injunction against Chief Snively to prevent him from seizing the film as he was ordered to do after the moving picture censors had condemned it and the constitutionality of the city ordinance under which the board of moving picture censors was established was attacked. Judge Hewitt's decision was very brief. It read: 'Judgment is given to defendants because I believe the ordinance of the city of Los Angeles regulating moving picture exhibits to be valid. The only question in the case turned upon the point of whether the ordinance was constitutional or not.'"

"Although the American Theater Company prevented Chief Snively from seizing the film until the decision was rendered to-day it was stated by Deputy City Prosecutor Friedlander that the more objectionable portions of the film had been eliminated and that after the suggestions of the censor board had been observed and the film given a second exhibition before the censors, a permit was given for its exhibition. The ordinance which Judge Hewitt has declared constitutional provided that all films must be shown the board and a permit secured for the exhibition of each. If any film is exhibited without a permit first being obtained, the censor board has the authority to instruct the chief of police to seize the film and deliver it to the censors. The censors can then either hold the film or return it to the owner upon his giving a bond for \$1,000 not to show the picture in the city again."

Uncle Sam realizes the value of film publicity. For that reason the Government is co-operating with the Balboa Company in the filming of "Neal of the Navy." Secretary Daniels issued credentials to the Long Beach motion picture producers to allow them to make use of any ships, training stations or navy yards coming under the jurisdiction of his department. The idea is to bring the navy to the favorable attention to as many people as possible. This photo-play which Pathe will release in a twenty-eight reel serial will undoubtedly help to create sentiment in behalf of a larger naval appropriation by Congress.

One of the largest and realistic sets ever built for a motion picture production is being used for many important scenes in

"Wife," in which Thomas H. Ince will present Jane Gray and William Desmond as co-stars on the Triangle program. It depicts the interior of an Episcopal cathedral and is so large that it consumes every inch of floor space on the new stage within the recently completed glass studio at Inceville. An interesting fact about the cathedral set is that Bishop Joseph H. Johnson, of the Los Angeles diocese has consented to attend the making of the big scene and offer advice concerning accuracy of detail.

What, ho! We see that one of the studios located in Hollywood has a new general manager—the telephone girl. Funny how some people can't stand prosperity. It is common to have extra people to act more importantly than some of the big stars, but this is the first experience with a telephone star. Hope it won't last, for no doubt she is a nice girl.

One and two-reel comedy and dramatic productions of the National Film Corporation will be released on the Kriterion Program, reorganization of which was effected in New York the past week through the purchase of the assets, trade name and good will of the old Kriterion, by S. L. Newman, of New York and Lee Sonneborn of Baltimore. With the completion of the deal negotiations were closed at once by William Parsons, president of the National Film Corporation, for release on the Kriterion Program sometime during September. In the meantime as the company has completed over twenty-four reels awaiting shipment to New York, it has been decided to lay off all but the feature company for a short time or until the regular release goes into effect.

The other morning Eddie Foy and the famous seven Foylets started for the Keystone studio from their cottage at the beach. About half way—ten miles from either home or studio—the darned old machine broke down. Managing director Mack Sennett had called a scene for eight o'clock, so delay was impossible. Foy halted a passing jitney and loaded in two Foylets, and four big and little Foylets arrived at the studio in jitneys, private machines, motor trucks, vegetable wagons and even Fords. Charlie Foy was the last one to come—he had managed to repair the car and drove in alone, majestic in the family equipage.

Under the direction of E. J. La Saint, Frank Keenan is rapidly approaching the close of his work in the stellar role of Peter B. Kyne's novel, "The Long Chance."

Officials at Universal City are anxiously awaiting the arrival of Henrietta Crossman, latest of Broadway stars signed by the Universal Film Company. Miss Crossman is expected to arrive soon, and in anticipation of her coming, Harvey Gates, of the Pacific Coast scenario staff, has been assigned to the task of preparing a script to serve as the vehicle for her.

Myrtle Gonzales has again taken up her hobby of china painting. Before joining the Vitagraph Company, Miss Gonzales was an enthusiastic student of this art.

DeWolf Hopper, the comic opera star, is making preparations to come to the Triangle Fine Arts Film studio in California, where he will make his debut in filmdom. According to all reports, he is to receive a salary of \$125,000 a year, the period of his contract, and is to be starred in picture versions of the operas in which he created the principal parts on the legitimate stage. Cervantes' Don Quixote will probably be Hopper's initial vehicle, followed by "Wang," "Panjandrum," "The Merry Wives of Windsor," "Robert Macaire," and a choice selection of the Gilbert and Sullivan repertoire. These pictureizations will be produced under the direction of D. W. Griffiths, who will act as general supervisor.

Raymond Hitchcock, the comedy star, who has been appearing with the Keystone Company for the past few months, expects to return to Broadway again in the near future. Before resuming his work on the legitimate stage, however, Mr. Hitchcock and his beautiful wife contemplate taking a much-needed rest at their Florida plantation.

More than six hundred men from the ships which are bearing the Annapolis midshipmen to the San Francisco Exposition recently visited Universal City. The party remained several hours watching the making of a picture and enjoying a barbecue, which was arranged for them by the company officials.

Mary Anderson, the little ingenue late of the Eastern forces of the Vitagraph Company, is charmed with California. She has already found herself a bungalow and is to be seen every day carrying home all sorts of good things.

Sara Truax, who recently appeared in the all-star revival of "The Two Orphans," Hall Caine's "The Eternal City," "The Christian," and other Broadway successes, has been induced to become a film player. She is to play the character leading part in an adaptation of Sir Gilbert Parker's Canadian novel, "Jordan Is a Hard Road," to be produced at the Fine Arts Film studios.

Rumor has it that Jackie Saunders, known as the Balboa girl, has received an offer to become known as some other companies' girl. Is this true, Jackie?

J. VAN CARTMELL.

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VINNIE BURNS & JACK LAWTON.
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In One Act
Featuring FRANK MOULAN, the Noted Comic Opera Star
RELEASED SEPT. 7TH

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In Three Acts
Produced in Ireland by Sidney Olcott, featuring MAX VALENTINE GRANT.
RELEASED SEPT. 8TH

ROMANCE AS A REMEDY Comedy-Drama
In Two Acts
with LILLIE LESLIE & WILLIAM COMILL.
RELEASED SEPT. 9TH

JEALOUSY Drama
In One Act
with GEORGE ROUTH & ROBERT GRAY.
RELEASED SEPT. 10TH

QUEENIE OF THE NILE Costume-Comedy
In One Act
Featuring BILLY REEVES.
RELEASED SEPT. 11TH

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NEW YORK

REVIEWS OF FEATURE FILMS

"THE GODDESS"

Fifteenth and Final Episode of the Two-Part Vitaphone Serial. Produced by Ralph Ince.

Celestia, the Goddess..... Anita Stewart
Tommy Barclay..... Earle Williams
The Strike Leader..... Ned Finley
Freddy, the Ferret..... William Damman

In summing up the concluding issue of "The Goddess," one cannot help but repeat what has been said of the former chapters. It has kept up to the mark. The same fineness of character acting that we have admired is still maintained, while as for the directing of Mr. Ince, nothing too good may be spoken. He makes the little human touches count for as much as any director in the picture business.

The conclusion shows the strike leader and his mob breaking into the house of the three experimental millionaires. Two of them are shot, but the third escapes with the "Ferret," a character, by the way, that we hope has firmly established the name of William Damman, for he richly deserves it for his work throughout the most of the serial. The scuffle between the remaining millionaire and the strike leader takes place on board a sailing vessel, both being drowned.

The screen then shows Celestia, the impetuous, and her boy friend, their thoughts being directed to the proper channel by the sight of a bird mother feeding her young. Here Mr. Ince once more shows his hand in a delicate and fitting ending, something that again marks the finale as more than a mere "clinch," just as the entire series was more than a serial in the usual sense of the word.

When Thieves Fall Out (Kalem, Sept. 8).—The cleverness of hotel thieves may readily be matched by the cleverness of Kalem producing ways, ways which include an affair in sight into the designs of the thieves, and then again, the manner in which hotel detectives foil them. But aside from the fact of it being a play of action—action, as we have intimated, intermixed with cleverness—it has in no sense any psychology deeper than that of attempted robbery and the consequent pursuit. As one of the mysteries of the elaborate Grand Hotel, the band of crooks, warned of the jeweler's convention, determine to rob the strong room of its valuable contents. By means of a false bottom in a trunk, apparently full of silverware and other such valuables, they gain admittance to the very stronghold of the well-guarded treasure trunks, and succeed in departing with a big haul. The hotel detective is on their trail, and is captured. In a river shack he is thrown, together with the valuable stolen matter into a motor boat. Thence the scenes transfer to the bay, where a chase by the police ends in the capture of all. In the cast were Frank Jonason, Paul C. Hurst, Martin Sals, and True Boardman, with James Horne as the director.

Nerves of Steel (Kalem, Sept. 11).—Swift as is the pace set by other of the "Hazard of Helen" stories, this one, in our opinion, outdistances them all. There is no fifty feet not filled with action. It is an alternation of pursuit and capture, but more condensed than we have ever seen, and staged impartially by a director—James Davis—who has, seemingly, much that is new to contribute. With the opening of the reel three handcuffed men leap from a flying auto. Their escape is abetted by friends, and for the remainder of the reel it is nip and tuck between them and the railroad people, who pursue them. There is, we are willing to acknowledge, nothing new about being taken and getting away again, but there is no time to think about it while the picture is on. One stunt that Helen Holmes "pulls off," is to hang from the crane of a wrecking car and land on a runaway engine on the other track as it speeds by. Miss Holmes is not only one of the merriest actresses in films, but the composed way she goes about it makes dancer seem almost like pastime. Needless to say, the railroad people win in the end. E. W. Matlack is the author.

Ashe of Inspiration (Biograph, Aug. 17).—A story that takes in both the cosmopolitan studio of an artist, and the coast of France is this two-reel Biograph offering. Briefly, it is the story of a cold wife, and an affinity found in French provinces. Incidentally, it brings out the inspiration, which the affinity influences, in the easily moved breast of the color master. The plot opens with the cold wife turning a cold shoulder to his efforts at a masterpiece. Her attitude affects him so that his picture does not win the grand prize. An uncle offers him a trip abroad, provided he makes it alone. He arrives in the French coast village, where the daughter of his host furnishes the inspiration, while her lover furnishes the malediction. Something not quite airtight, the main plot is the final taking off of this lover. The scenes portraying the French coast were all of the prettiest. Having painted his picture with the girl as a model, a message comes from his child, and even the sore-afflicted maiden bids him return. So he does, taking up an ever-to-be cold attitude toward his wife. The new picture, he finds out, has won the grand prize. Undoubtedly this kind of an offering, aiming at sentiment as it does, will appeal to the easily moved with that effect. Directed by J. Farrell MacDonald, the cast included Jose Ruben as the artist, Claire McDowell as his wife, and Jean Hume as the other girl. Kenneth Davenport, Charles Malles, and G. Raymond Nye were also in the cast.

The Bank (Fleasay-Chaplin Brand, Aug. 16).—After a week of delay in which various fears were expressed that the board had rejected it, it being too funny from an immoral viewpoint, while others feared that the picture had proven so good that it was undergoing a much-needed toning up, just seven days later the picture did appear. While we know nothing about the first surmise, we are prepared to assure the Doubting Thomases that the second guess is way off, for the product is almost as funny as the many other enjoyable Chaplin pictures. It presents nothing new, and pretends to nothing more than sustaining the reputation which other Chaplin comedies have established. To give those who have been celebrating his feet in irises a chance, he walks into the bank, down a pair of steps, and takes his broom and janitor's uniform from the time vault. Altercations with the assistant janitor, with the customers, and a mistaken love affair with the stenographer, together with the final episode in which he dreams that he saves the bank from a

hold-up, are the means by which he succeeds in amusing the public.

The Prima Donna (Pathe, Week Aug. 30).—The usual tragedy of a European drama is broken for the first part of the offering by having it take place in a European film studio, where the lead in the picture is a star—Asta Nielsen, no less. The methods used will be one point of interest about the picture. Another is that the part enables its lead to assume an alarming number of dresses, a something which she knows how to do with distinction. The story tells how this star, who supervises every part of the film production from approving the scenario to seeing that the prints are properly assembled, turns down a manuscript, thus driving her producers to the verge of distraction. Finally she accepts the manuscript of a young man, whom she also promises a part. Love, we may infer, develops. Then, one day, while taking some exteriors on the grounds of a rich young man she is introduced to the owner and chooses this wealthy marriage in preference to the other. She gives up her career because of ill health, but agrees to return when her husband needs money. She does this despite the knowledge that her heart is weak. When she discovers her husband with an old sweetheart, she is taken sick and lies in a hospital. Here the other youth finds her and she agrees to act the lead in his great film play. During the first rehearsal she falls dead. One factor in favor of giving the offering an air of reality is the fact that their work before the empty camera, the unconscious actors in a scene that is being taken by another masked camera, as it were, Asta Nielsen is one of the few European stars known in this country. She is of the excessively dramatic type, forbidding in her dramatic power and only attractiveness.

The Second Shot (Lubin, Aug. 18).—George Terwilliger stands as the author and director of this cleverly circumstantial mystery, a story which occurs largely in one room. Given a slight introduction, sufficient to show ill-feeling between the two men, one is bound, by the girl, murdered in the park of her home. The girl, who has reason to suspect the other man, whom she also loves, drags the dead one into her garden study, fires a shot at random, and when her people rush in, claims herself the murderer. The great detective how comes and finds the second shot where it hit the glass face of the clock, while the bullet in the heart of the dead man gives the time as an hour earlier. Evidently there were two shots, and as mud on the shoes indicates an outside tragedy, the shrewd investigator goes to the house of the man who is trying to shield. He brings him to her, but meanwhile she has also gone to his house and found his dying sister. This girl acknowledges a wayward existence and the murder of the man, who refused that evening to marry her. Mr. Terwilliger has contributed a picture of great interest, of points that are well brought out on the screen, and of an ending highly unexpected though hardly at one with the plot prior to its climatic introduction. In the cast were Orin Hawley, Kenneth Greene, Earl Metcalfe, Herbert Fortier, and Arthur Matthews.

East Lynne (Biograph, Aug. 18).—Changing its policy of instructing family inclined people in the elements of some of the literary classics—French, English and otherwise—we find in this week's feature film another reminiscence of very old times, a relic of a stage play as it were, and one which we might as well acknowledge at once we never saw, we being still on the stylish side of forty years. However, East Lynne as a photoplay we will dare to review. The little less than a hundred years of the reverence due to age. Three names—Old Home, Shore Acres, and East Lynne—are intimately associated in our minds because of the tendency of the days when they were staged for a multiplicity of characters. Cousins and extraneous characters were welcome characters in this faithful screen character transposition that is one of its drawbacks. Another is the story which finds the murderer's weapon once more in the hands of the play's scapegoat. East Lynne may or may not have been the first to employ this expedient, but we can positively state that others have copied it many times since. One of the most striking features of the play was the athletics indulged in by many of the actors. The picture is another commentary on the change that has taken place in the histrionic art, for pictures have undoubtedly helped to develop the muscular and athletic prowess of many actors, or the fights that seem so real are most marvelously imitated. East Lynne, for those who, like ourselves, must plead guilty to ignorance, is a story of English aristocracy and life in an English village. It includes deserting wives, moneyed marriages, a murder, blackmail and many of the elements of drama, presented in a manner that leaves much for subtle art to teach. This, as we have intimated, is due to the clutter of characters and incidents necessary to their screen usefulness. The offering is three reels long, is directed by Travers Vale, and includes Louise Vale, Alan Hale, Franklin Ritchie, Laura La Varnie, Edward Cecil, Gretchen Hartman, Kate Bruce, Madge Kirby, William Butler, and Hector V. Sarno, all admirable and well known Biograph actors, in the cast.

The Power of Prayer (Lubin, Aug. 12).—Wilbert Melville, who wrote the story, knows what he is after, and in Leon Kent he has a director who can produce such results. It is, then, little wonder that this picture is a strong visualization of a self-made man who denies all supernatural power, crediting events to the prowess of the almighty dollar. With this understanding established with the audience, the rich man is taken by his friend, the minister, to a lawn party, where he meets the girl. The refusal of her parent because he is not a Christian brings him back to his office in a hurry. A short time, as we have intimated, ruins the father, who is then glad to promise his daughter. The girl promises to help her father, but assures the money king of a loveless match. Surprising to say, a son is born out of this assurance. The nurse teaches him his prayers secretly, while his father prides the power of the dollar. Then the child is taken sick, his mother having died at his birth, and specialists called from afar are in vain. It is then that the minister persuades the truculent king to drop on his knees and pray for recovery. In a case where Melville, Mayo, L. C. Shumway, George Routh, Velma Whitman, Robert Gray, and Lyle Phelps.

The Dawn of Understanding (Vitaphone, Aug. 21).—Though the story of this two-part drama of domestic infidelity is very slight, still it has been well told and exceedingly well acted by Maurice Costello and Leah Baird. It tells in great detail of the experiences of a wealthy married couple who allow business and society to take up all their time. Their young daughter dies and each accuses the other of neglecting the child. A separation follows. They accidentally meet at their country house, where so many happy days and hours were spent and in looking at the photograph of the dead child of the caretaker and his wife are reunited.

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| DATE | PRODUCER | PLAY | STAR | REELS |
|----------|------------------|---------------------|---------------------------------|-------|
| June 3 | Famous Players | Jim the Penman | John Mason | 5 |
| June 7 | Famous Players | Dawn of a To-morrow | Mary Pickford | 5 |
| June 10 | Paramount | Brothers Officers | Henry Ainley | 5 |
| June 14 | Lasky | The Arab | Edgar Selwyn | 5 |
| June 17 | Famous Players | Clara | Hazel Dawn | 4 |
| June 21 | Famous Players | The Dictator | John Barrymore | 5 |
| June 24 | Morocco | Wild Olive | Myrtle Stedman | 5 |
| June 28 | Lasky | Chimmie Fadden | Victor Moore | 5 |
| July 1 | Famous Players | Little Pal | Mary Pickford | 5 |
| July 5 | Morocco-Bosworth | Rugmaker's Daughter | Maud Allan | 5 |
| July 8 | Lasky | The Clue | Blanche Sweet | 5 |
| July 12 | Lasky | Kindling | Charlotte Walker | 5 |
| July 15 | Paramount | The Running Fight | Violet Heming | 5 |
| July 19 | Lasky-Belasco | The Fighting Hope | Laura Hope Crews | 5 |
| July 22 | Morocco | Kilmeny | Lenore Ulrich | 5 |
| July 26 | Famous Players | Seven Sisters | Marguerite Clark | 5 |
| July 29 | Lasky | Puppet Crown | Ina Claire and Carlyle Blackall | 5 |
| Aug. 2 | Famous Players | Rags | Mary Pickford | 5 |
| Aug. 5 | Famous Players | Sold | Pauline Frederick | 5 |
| Aug. 9 | Lasky | Secret Orchard | Blanche Sweet | 5 |
| Aug. 12 | Morocco-Bosworth | Nearly a Lady | Elsie Janis | 5 |
| Aug. 16 | Lasky | Marriage of Kitty | Fanny Ward | 5 |
| Aug. 19 | Famous Players | Helene of the North | Marguerite Clark | 5 |
| Aug. 23 | Famous Players | Poor Schmaltz | Sam Bernard | 5 |
| Aug. 26 | Morocco-Bosworth | Majesty of the Law | George Fawcett | 5 |
| Aug. 30 | Famous Players | Heart of Jennifer | Hazel Dawn | 5 |
| Sept. 2 | Famous Players | The Incredible Duke | John Barrymore | 5 |
| Sept. 6 | Famous Players | The Foundling | Mary Pickford | 5 |
| Sept. 9 | Lasky | Out of Darkness | Charlotte Walker | 5 |
| Sept. 13 | Lasky-Belasco | The Case of Becky | Blanche Sweet | 5 |
| Sept. 16 | Morocco | Peer Gynt | Cyril Maude | 5 |
| Sept. 20 | Famous Players | The White Pearl | Marie Doro | 5 |
| Sept. 23 | Bosworth | Twins Ever Thus | Elsie Janis | 5 |
| Sept. 27 | Lasky | The Explorer | Lou Tellegen | 5 |
| Sept. 30 | Famous Players | The Fatal Card | Hazel Dawn and John Mason | 5 |

V-L-S-E, INC.

| | | | | |
|----------|-----------|-----------------------------|--|---|
| July 5 | Lubin | The District Attorney | Dorothy Bernard and George Soule Spencer | 5 |
| July 12 | Vitagraph | Crooky Scruggs | Frank Daniels | 5 |
| July 19 | Essanay | The Blindness of Virtue | Edna Mayo | 5 |
| July 26 | Selig | A Texas Steer | Tyrone Power | 5 |
| Aug. 2 | Lubin | The Climbers | Gladys Hanson and Geo. S. Spencer | 5 |
| Aug. 9 | Vitagraph | Chances of Courage | Myrtle Gonzales and William Duncan | 5 |
| Aug. 16 | Essanay | A Bunch of Keys | June Keith and Johnny Slavin | 5 |
| Aug. 19 | Lubin | Ring Tailed Rhinoceros | Raymond Hitchcock | 5 |
| Aug. 23 | Selig | House of a Thousand Candles | Grace Darmond and Harry Mestayer | 5 |
| Aug. 26 | Vitagraph | Wheels of Justice | Octavia Handworth and Beatrice Morgan | 5 |
| Aug. 30 | Lubin | The Great Ruby | Robert Edeson | 5 |
| Sept. 6 | Vitagraph | Mortmain | Stella Rosset and Guy Oliver | 5 |
| Sept. 13 | Essanay | The Man Trail | Marie Dressler | 5 |
| Sept. 20 | Selig | The Circular Staircase | Edith Storey and Antonio Moreno | 5 |
| Sept. 27 | Lubin | Tillie's Tomato Surprise | Bryant Washburn | 5 |
| Oct. 4 | Vitagraph | Dust of Egypt | Otis Harlan, Grace Darmond, and Rita Gould | 5 |
| Oct. 11 | Essanay | In the Palace of the King | | |
| Oct. 18 | Selig | A Black Sheep | | |
| Oct. 25 | Lubin | The Great Divide | | |

WORLD FILM CORPORATION

| | | | | |
|---------|----------|--------------------------------|---------------------------------------|--|
| June 7 | Brady | Little Miss Brown | Vivian Martin | |
| June 14 | World | Fine Feathers | Janet Beecher | |
| June 21 | Shubert | The Moonstone | Elaine Hammerstein and Eugene O'Brien | |
| June 28 | Brady | The Face in the Moonlight | Robert Warwick | |
| July 5 | McIntosh | Colonel Carter of Cartersville | Burr McIntosh | |
| July 12 | Brady | After Dark | | |
| July 19 | Brady | The Cub | Martha Hedman | |
| July 26 | Shubert | Marrying Money | Clara Kimball Young | |
| Aug. 2 | Shubert | The Little Dutch Girl | Vivian Martin | |

GENERAL FILM FEATURES.

(Three Parts.)

JULY.

Selig. The War of Dreams.
Vitagraph. The Criminal.
Kalem. The Seventh Commandment.
Vitagraph. The Man from the Desert.
Knickerbocker. Hamlet. With Forbes-Robertson.
Lubin. Whom the Gods Would Destroy.
Essanay. The Counter Intrigue.
Edison. Eugene Aram. Four parts.
Kalem. Midnight at Maxim's. Four parts. Cast of Broadway Stars.
Essanay. Temper. With Henry Walthall.
Lubin. All For Old Ireland. With Valentine Grant.
Selig. The Octopus.
Kalem. Don Cesar De Bazan. With W. Lawson Butt.
Edison. Her Vacation.
Vitagraph. The Confession of Madame Barstow.
Kalem. The Crooked Patch.
Vitagraph. The Lorelei Madonna.
Biograph. Under Two Flags.
Lubin. Destiny's Skein.
Selig. Motherhood.
Edison. On Dangerous Paths. Four parts.
Essanay. The Sky Hunters.

AUGUST.

Kalem. The Maker of Dreams.
Vitagraph. The Scar.
Biograph. Jane Eyre.
Knickerbocker. Tides of Time.

LICENSED FILMS

Nearly A Bride (Kalem, Sept. 7).—Produced by Rube Miller, this one-reel comedy featuring Rud Duncan, is very funny in spots, but too consciously humorous where it should be funny. What more may one say of a comedy but that it is lively and full of comedy situations? The girl—Ethel Tarr—loves the son of the man who holds the mortgage while dimwit Bud also loves her. The son is made up as a Rube, and is not bad. Between the two rivals they keep matters stirred up for the required length.
The Simp and the Sophomore (Edison, Sept. 11).—This single-reel comedy of college life is highly amusing throughout, and very well handled by a most competent cast. A studious college youth, of the mollycoddle type, makes friends with a big husky freshman. The sophomores decide that the mollycoddle is due for some strenuous hazing, but the husky freshman hearing about it takes his place in bed. When the "sophs" arrive they receive an enthusiastic reception, the freshman being able to render all six "hors de combat." The next morning the sophs are a sorry looking sight, and when the mollycoddle appears and sneezes they beat a hasty retreat, still thinking that he was the cause of the beating they received the night before.
The Prima Donna's Mother (Selig, Aug. 17).—The righteous indignation of the mother of the now famous contralto, whose daughter drinks champagne, while even the growler is dry for her, fills this one-reel offering with the joy of reality, truth, and humor.

It was written by Nellie Browne Duff, and E. A. Martin has reduced it to photo-form, but not enough to have entirely suffused the atmosphere and deep insight. The principal fault with it is that no old lady in her cups would be straightened up in one night, merely because her daughter had come back to her. Maggie Barnes is a true run-sodden disciple of race inheritance, a role with which Lillian Hayward has added another distinctive creation to her many. Marion Warner is the pampered prima donna, instructed by chance acquaintances in the art of concert perfection. The scene in which she enchants her first audience is one of the few screen stages as far as lighting goes, that have received proper care. Despite the luxuries heaped upon her, the girl remains true to her traditions, and with her advent back home meets the "old lady" again. She decides to marry her manager. The "straightening up" process, above referred to, occurred at this juncture. It is a most exceptional picture in its fidelity to two Irish-American types.
The Dead Letter (Lubin, Aug. 17).—Despite more than half a reel the offering finally approaches the point for which it was named. An Italian wants his love letter back, a letter which he had failed to address. The postman, who is just collecting it, tells his friend he will have to call at the dead letter office for it. Mr. Luigi promptly calls at the morgue, only to be redirected to the proper place. The circumstance is the woe of an Italian boarding-house keeper by two Italians, various complications finally deciding the girl for neither of them, but for the arms of a boarder in the house. Fred Hayn is the author, with Will Louis as director. It is on a reel with Perseus Dalton.

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